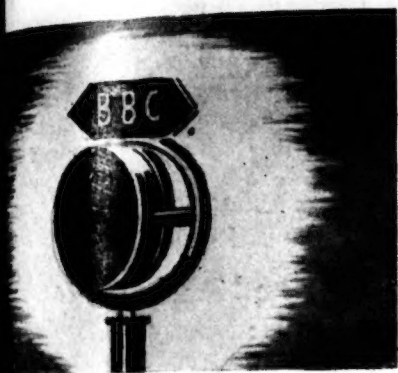


Kine WEEKLY

**Rank
Group:
New
Moves**

See page 3



IT'S ON THE AIR!

*8 big broadcasts to the
nation just completed!*



IT'S IN THE PRESS!

*Column after column in the
national newspapers every week!*



IT'S THE TOP TOPIC OF THE HOUR!

the astounding truth about the atomic bomb is told on film...

THE BEGINNING OR THE END''

Coming soon from MGM!



DOUGLAS FAIRBANKS, JR.

*Distinguished Star, Producer and Executive of
Fairbanks Company, Inc., says:*

"There are moments in 'Duel in the Sun' which are as important as anything ever done in motion pictures. 'Duel' is an event of which the entire profession and industry may be proud."

DUEL in the SUN

One of a series of comments by outstanding personalities of the motion picture industry who have seen this Selznick International Production in Technicolor, directed by King Vidor.

20th CENTURY-FOX

Trade Show

BETTY GRABLE
DICK HAYMES in
"THE SHOCKING
MISS PILGRIM"
(In Technicolor)

CENTURY THEATRE Tues. Mar. 25
at 10.30 a.m. & 2.30 p.m.

Kine^{matograph} WEEKLY

LARGEST NET SALE: OVER 5,000 COPIES WEEKLY

No. 2,081.

Thursday, March 20, 1947.

Vol. 361.

BEVIN
IN
MOSCOW
See BRITISH
MOVIE TONE NEWS

RANK DISTRIBUTION CHAIN NOW

Renting House Merger Talks Pending

DISCUSSIONS about the future of Anglo-American are now taking place in Wardour Street, and an announcement that it will be absorbed into Pathe is believed to be imminent.

Speculation about the company has developed rapidly since it became known that Percy Raphael had left it following the taking over of the export department by Pathe.

Anglo-American was acquired by the Associated British group on January 7. Previously, it was owned by Lou Jackson. Its directorate was replaced with a board composed of A.B.P.C. men, and Jules Simmons remained in active charge of the company.

It is now being openly suggested in Wardour Street that the direct merging of the company into Pathe, A.B.P.C.'s releasing company, is only a matter of a few weeks.

Important meetings have been held in London this last week.

Efforts by the KINE. to get direct confirmation that an absorption was pending met with no positive result, although it is admitted that leading discussions are taking place. One source suggested that no decision would be reached pending Max Milder's return to Wardour Street. The managing director of A.B.P.C. is at present ill in his home at Weybridge.

Goldwyn's New Man Here

The KINE. understands that Emmett Dalton has been appointed representative for Sam Goldwyn in Great Britain.

Mr. Dalton was originally a sales supervisor for Paramount in the North of England.

Command for the Odeon

This year's Royal Command Performance in aid of the Cinematograph Trade Benevolent Fund will be held at the Odeon, Leicester Square, on November 25, the KINE. learns.

CIRCLES THE WORLD

South African Deal Involves

400 Kinemas

LATIN-AMERICAN COVERAGE NEXT

Special to the "Kine."

THE Rank organisation's drive to ensure complete world-wide distribution for British films is now rapidly nearing completion. Following a deal covering 400 kinemas in South Africa, completed in London over the week-end, the "Kine." can now reveal that the group, in association with Eagle-Lion of the United States, is now completing plans for the setting up of a chain of renting offices throughout Latin-America.

With this distribution ensured, the world-wide circulation of British films will be virtually complete.

Important talks are proceeding in London this week between senior executives from Universal of America, officials of Eagle-Lion of America, and senior directors of the Rank group. Joe Seidelman and Al Daff are head of the Universal-International party.

They are designed to clarify the distribution plans of the two big groups, and a key man in the talks is Arthur Krim, of Eagle-Lion, who is staying at the Savoy.

The KINE. understands that Sam Seidelman, foreign manager of Eagle-Lion of America and P.R.C., has been put in charge of a second group of Eagle-Lion exchanges, which will be created throughout the key cities in Mexico and Central and South America. A formal announcement of the combined plans is likely to be made in London on Thursday.

By June, the company is expected to be operating nine distribution centres in Mexico, Central and South America. The figure will be increased to 14 by the end of 1947.

South African Deal

Meanwhile, earlier this week the Rank group announced that it had completed a deal, in association with Universal, which provides for the exhibition in Africa, south of the equator, of all its films.

Distribution to more than 400 kinemas is controlled by the Schlesinger group, which operates a large number of theatres itself and rents pictures to the balance; and a deal between Rank and the Schlesinger interests is now concluded.

As a result of it, the Rank group has acquired an interest in African Consolidated Theatres and African Consolidated Films.

A major building programme is

planned to be started as soon as conditions permit.

The Schlesinger deal is reciprocal and permits these South African interests to acquire holdings in Rank enterprises in Britain.

Through African Film Productions, the Schlesingers plan to start film making in the Union of South Africa. A large modern plant is to be built near Johannesburg, and it is expected that the Rank group will become

Continued on page 6

Rawstock

Position

Improved—

SAYS B. T. DAVIS

MAJOR T. WILLIAMSON, the representative of the Gevaert film stock interests, is visiting the headquarters of his company in Belgium to discuss the film stock situation following the fuel crisis here.

At last Thursday's meeting of the Liaison Committee of the Trade, under the chairmanship of B. T. Davis, the C.E.A. president, it was said that, although every economy is absolutely necessary for some time, the situation seems to be in hand for the next few weeks.

A further meeting is arranged for April 10, unless conditions require an earlier meeting.

Gevaert is still willing to supply film stock and Denham Laboratories is using some of the firm's product. Owing, however, to the one-third of a penny import duty, the price is considered too high, except for export, where a refund is obtainable.

TELEVISION AT NETTLEFOLD

"A Great Future in British Studios"

NETTLEFOLD studio is reaching the final stages in a series of experiments, in collaboration with a leading radio firm, on the use of television in conjunction with film production. The whole matter has been "off the record" for some months; but KINE. technical experts have been watching the experiments take place.

Full details, of course, cannot yet be released, writes the KINE's Studio Correspondent.

But this can be said. The studio—the first, possibly in the world, to make practical use of television—has made use of a small television camera strapped to a DeBrie studio camera. In this way the action on the set has been picked up both on film and by television, there being no limit to the number of television receivers which could be placed in various parts of the studio—or, for that matter, outside.

The whole subject is reviewed this month by F. Turtle, the Nettlefold sound maintenance engineer, in the studio's news sheet.

He points out these uses of television in the studios:—

A director (and other techni-

cians) can see exactly what the cameraman is picking up on a crane shot.

Editors could see what is happening while they carry on work in the cutting rooms. In fact, all administrative offices could be fitted with receiver screens.

Turtle points out that all receivers used in this method are connected by cables to the signal source; but that the transmission of television has a great future in British studios.

He cites, in particular, the use of television transmission of rushes from the laboratories to the studio, or the location. This is another idea on which Nettlefold, with its Kay Laboratory plant, is working.

Short Makers Have Views on Quota

The Association of Specialised Film Producers has been invited to discuss its memorandum on Quota with the Board of Trade. The British Short Film Makers' Society will also visit the Board on April 25.

KINEMATOGRAPH WEEKLY

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SALUTE TO THE CENSOR

THE death last week of Lord Tyrrell of Avon, president of the British Board of Film Censors, attracts both Trade and public attention to this unobtrusive organisation which goes quietly and efficiently about a task which demands tact and which, less capably conducted, could produce a great many squabbles.

The B.B.F.C. is a compromise. In its compromise it is utterly and characteristically British. In essence the Board is a censorship organisation created by the people whose goods are to be censored, but recognised by the numerous outside interests who, without such an organisation, would be interfering in censorship matters in a hundred-and-one different ways.

Mercifully the Board has the respect of licensing authorities throughout the country; and it has saved the Industry from untold bickering and strain.

It is now nearly 35 years since the compromise was created. In that time, although there have been one or two minor arguments, the system has in the main worked outstandingly well. Indeed, in this week, when the question of a new head censor must inevitably loom large in the public mind, it is not improper for us to point out that even our transatlantic friends, astute as they are in managing their own affairs, have not succeeded in unifying censorship into one Trade-supported body quite to the same extent as has been achieved in this country.

Obviously, the busybodies could find faults with censorship if they wished, but busybodies can find fault with anything.

So this week, as the obituary notice of Lord Tyrrell appears in the KINE, it is proper from the Trade as a whole to say, "Well done, and thank you" to the Board and staff of the censor's office.

IT is an ill crisis that blows nobody any good. One of the shrewdest showmen in England told me gleefully last week, after admitting that his box-office receipts had taken a toss during the blizzard, that the cancelling of so much mid-week sport would be a first-class thing for the film business.

As you know, greyhound racing is now to be held at week-ends and holidays only.

His argument was simple; with one thing less to do in the middle of the week, Mr. and Mrs. Joe Public will have still more money to spend on the movies at a time when there will be nothing else to spend it on.

I suggest that the showman's dream of heaven is a world with no theatres, no dogs, no sport, and nothing but food in the shops.

The queues, dressed in woad, would then stretch out for miles outside every cinema!

WHEN the British Film Trade Liaison Committee met last week, members of the Trade Press were rather surprised to discover that the meeting was in secret session.

I suggest that this was a bad decision. It appears to be symptomatic of a drift towards locked doors which seems to be besetting a part of the Industry.

First, previous meetings of this committee were in open court and were given appropriate publicity. Secondly, the question of fuel and raw stock shortage which was under discussion is a matter of national importance to the Trade. Thirdly, it was in the interests of provincial exhibitors that they should be acquainted with what went on at the earliest possible minute—rather than have to wait several weeks until reports were published at the C.E.A. General Council.

I AM told that the decision to hold the meeting *in camera* was taken after an express request by the British Film Producers' Association.

If this is true, and I believe it is, I can only say that this is another example of the B.F.P.A.'s strange love of reticence. Why the producers should be so anxious to behave like a secret society I do not know, as to an outsider it would seem that they certainly have nothing to be ashamed of.

It is, however, a fact that the Association—as I said last week over the simple issue of the Michael Balcon dinner—is much too fond of consuming its own smoke.

SOME say that the love of secrecy has increased since that eminent civil servant, Sir Henry French, became director-general.

If this is the case, Sir Henry should surely realise that the caution of the Civil Service can be overdone in this competitive Industry.

Secrecy can be a handicap. Especially when publicity would so obviously pay.

JOHN DAVIS has joined yet another board in the vast Rank organisation, and there must now be not more than two

or three on which his name does not appear.

He has been appointed to the board of General Cinema Finance Corporation, out of which, back in the old days of the late C. M. Woolf, Rank and his partners laid the first plans for their movie empire.

Mr. Davis, incidentally, has been down with 'flu at his farm in Sussex. He was taken ill over the week-end, ran a very high temperature, and is still away from the office.

ONE way and another the Trade has quite a list of invalids at the moment.

As you know, Max Milder is still pretty sick and is liable to be off duty for quite a time.

Two of his co-directors round at Golden Square are also in the wars. Edward Maloney, who specialises in finance and is one of the most important men behind the scenes in the whole film business, slipped getting out of a car and fractured an ankle during the big freeze up, and Robert Clark, another director, has had his foot in plaster for some time.

IT is possible that these senior absentees are holding up important decisions, concerning the future of Anglo-American and Pathe. I understand that a key meeting designed to discuss basic problems between the two companies was held in London on Monday and deferred.

Meanwhile, Wardour Street is seething with rumours about the future of Anglo-American, the general argument being that the company will be absorbed by Pathe in the almost immediate future.

It is obvious that there is a certain amount of duplication around.

SO the lads who claim to have inside track on events are all swearing that Pathe will be taking over Anglo-American at any moment.

And no little colour is lent to this theory by the fact that, as I understand it, the Anglo export department has already been more or less absorbed, and Percy Raphael, who has been in charge of it, has left the company.

I HAD tea with Sidney Bernstein a day or two after his return from the States last week.

There is very little point in describing Bernstein as the most incisive and original man among the Trade's leaders, as the description is obvious. And I must say I was extremely impressed with the production plans which he outlined to me. As you know, he has his own film unit, Transatlantic, in which Alfred Hitchcock is his partner.

Bernstein and Hitchcock had intended starring Ingrid Bergman in a British picture, but studio time schedules have proved tricky. Instead, the unit's first production will be "Rope,"

based on the Patrick Hamilton play, to be made in Hollywood under the direction of Hitch in July.

IT sounds trite to say that a revolutionary technique will be used in the making of the film, because the remark sounds like one of those dreary clichés beloved of some of the dull publicity departments.

As it happens, the label is really true in this case, for Hitch is working on a formula which has certainly never been used before in the history of the screen.

Unfortunately, like Lord Balwin, my lips are sealed. A pity for when it leaks out it will be international news headlines.

WITH his first production due on the floor in July, and with casting likely to start shortly, Sidney's return to his own office is something of a rush visit.

He will be back in the States again in a few weeks working away with Hitch, and his trip back here will be so short that he actually persuaded his wife, columnist Zoe Farmer, the really brilliant journalist, to stay over there.

ARTHUR RANK is going to Hollywood early in April and a number of important business conferences are being fixed up for him.

I believe that the prime reason for his trip is purely private and that originally it was planned as a holiday to visit a married daughter.

With men like Rank, however, work is always just around the corner.

TWO other visitors to the States in the near future are my old friends Arthur Brown and E. H. Lundy, Mark Ostrow's senior lieutenants in the G.B. organisation.

They are planning a trip on the *Queen Elizabeth* at the beginning of May, and Mrs. Brown and Mrs. Lundy will be going with them.

Here, again, the trip is a mixture of work and play, and from what I know of this pair it will be quite impossible for them to be within a mile of a cinema without wanting to know every thing about it, including the barring clauses.

TWO more of the Australian exhibitor Waterman brothers are on their way to London via the West Coast of America and Canada.

They are Don and Gordon who propose to cover the ground followed by their brothers Clyde and Ewen a year ago.

They will, however, take in South Africa on their return journey. The trip is planned to take nine months.

THE importance attributed by M-G-M to the appearance in England of the *Enterprise* producer, David Lewis, may be

SHOTS

...auged from the luncheon which Sam Eckman put on in his honour at the Hungaria on Monday.

Lewis, with Robert Taylor and Barbara Stanwyck, will attend the premiere next week of "The Other Love" at the Empire. He has recently completed "Arch of Triumph," with Lewis Milestone as director.

The association of Lewis and M-G-M dates back a number of years, for, as Sam Eckman reminded me, he was a colleague of Irving Thalberg. Another executive of Enterprise is David Loew, twin brother of Arthur Loew, of M-G-M.

It is the first time, Sam told me, that M-G-M had associated itself with another production company, and unless they were assured that it was for the benefit of the industry as a whole they would not have been party to the tie-up.

Plans for British production were being considered, and Lewis said he hoped to produce in Britain "Pursuit of Love," based on Nancy Mitford's story. A story of British life, he thought, should be made over here.

LET us be fair. It often falls to my lot to criticise Tom O'Brien in these columns, for the head of N.A.T.K.E. is nothing if not a controversialist who must either be getting a pat on the back or a kick in another place.

To-day I have pleasure in handing him a bouquet.

His speech in the House of Commons last week, when he took part in the debate on the economic crisis, was a robust and characteristic effort. Tom seldom catches the Speaker's eye, and it was good to see his name in *Hand*.

HE made the point that when all the shouting is over this industry simply cannot do without a regular intake of American pictures to make up the bread and butter of its programmes and to keep the cinemas open.

It is a very simple point, and it is one with which all film people automatically agree.

But it is a good point to make and make again. In these days when Quota feeling is starting to run high we are apt to overlook fundamentals.

CONGRATULATIONS to Bob Wolff, to Dave Goulding and David Jones on the remarkable boost for "The Best Years of Our Lives" on "Picture Parade," the B.B.C. feature, last week.

Wolff himself was introduced to the audience and made a short but telling speech, in which he said what a pleasure it was to be handling a film of this type. It was the first time I have ever heard him on the air, but he came over well and set a smooth speed for the production number that was to follow.

Then came Goulding, who described the picture as a publicity man's dream, and had some snappy things to say.

FINALLY, the audience was given a B.B.C. trailer, as it were, of the film as a whole. Excerpts were shrewdly chosen, and the whole thing had continuity and strong audience appeal.

Looked at from the Trade's point of view, I suggest this was one of the strongest plugs any picture has ever received on the radio in this country, and I hand it to everyone concerned.

For the rest of the programme, which I was hearing for the first time, there is little good that I can say.

PRODUCED by Peter Eton, it made the elementary mistake of condescending to its own audience, thus betraying a fundamental principle of show business.

At one point, the narrator apologised for an item which was about to be broadcast, and hinted that everybody would like the end of the programme! He seemed to be implying that his listeners would not want anything about the making of British cartoon films, and would only be interested in extracts from the Goldwyn film.

What condescending nonsense this attitude is!

I WAS guest of the formidable Josh Billings at the annual lunch of the Critics' Circle at the Waldorf last week, and it is reasonable to say that after a somewhat slow start a very stimulating time was had by all.

The chairman, the Rev. C. B. Mortlock, the Circle's president, and also the Vicar of Epping, led off with a long but thoughtful speech.

We were treated to a delightful effort from Dame Edith Evans, who spoke for eight minutes, 32 seconds, and a very amusing effort by Jack Hulbert on behalf of the lighter stage.

The occasion saw the critics entertaining the screen and the theatre: the turnout of stars and producers emphasised the strength of the Circle.

BATTLING round the parish last week I called in on Mark Ostrer, who looks down on Regent Street from his pleasant office over the New Gallery. This being the time of year when punters everywhere are bowing their heads to greet the dawn from the direction of Newmarket, I tackled the Gaumont-British managing director not on affairs of the film business, but on matters of the Turf.

The Ostrers now have 14 horses, some of which will race in Mark's new colours and some of which will be in Maurice's.

Blue Sal has been sold, but Blue Baron, Fair Clarissa, Gay Tudor and Fala are now being sharpened up.

MR. Ostrer tells me that his trainer has been luckier than most and has been able to keep the horses going through the bad weather.

Of these four, Mr. Ostrer has high hopes of Fair Clarissa, a three-year-old filly sprinter, and he is hoping that his colours—black with a gold cross—will be out in front with this one before the season is through.

Incidentally, he has fixed his first retainer. He has second call on W. Nevett, the very successful Northern jockey.

OF the other Ostrer horses, Blue Style has gone to stud and Wicked Lady had to be destroyed.

Five yearlings bought last year have now been named, and whereas film titles were chosen for the names of the yearlings in 1946, Mr. Ostrer, who does not consider he was very lucky with them, has gone in for ordinary names this time.

He tells me that his Diplomat colt has been named Uncle Bill. He has hopes of an Orwell filly named Rosy Future; King's Beeches is out of Panorama; Ballycoup is a Cœur de Lion colt and Tornie is a Bois Roussel colt. That is the dope. I know little of horses personally; the only ones I back always lose. The Trade as a whole, however, will hope that the Ostrers are as successful on the Turf as they have been handling their own wide film interests.

CLOSE-UPS

by SCREENCOMBER

Veteran Memories

HOW many of the Veterans gathered for the recent annual dinner, I wonder, were able to recollect the abortive early attempts of my old colleague, Cecil Court, to tie-up the then waning roller-skating boom with the fast rising living picture one? Cecil had a series of still pictures set around the walls of the rink, each alternated with a set of shutters. As the skaters flew past the stills took on animation. The system might have been universally adopted, and we might still have been taking our skates to the pictures as nonchalantly as we might now take a harp to a party or coals to Newcastle. Unfortunately, someone thought of reversing the process by moving the pictures and keeping the audience stationary. Cecil's trouble was that he was invariably before his time.

Speech! Speech!

"MR. CHAIRMAN, Ladies and Gentlemen—blah... blah... many here better equipped to reply to the Toast—tra... la... la... film business still in its infancy... boo... boop-a-doop... but a lusty infant... with a hey-nony-nony-nony... welcome criticism providing it is constructive criticism... tantivy... tantivy... tantivy... and not destructive criticism... tum-tiddle-um-tum... which reminds me of the Scotsman, the Irishman and the Englishman... and which reminds us that the bar closes in ten minutes!

Epic for Epicures

THE new Winkleheim "Piccadilly Accident" production has been hailed as the film of the week by critics nowhere. Few who saw it will easily forget, unfortunately, the dramatic climax where the hero staggers home—pickled; so bottled, in fact, that he upsets a dish of his wife's favourite Punkheimer's Peppy Pickles. "Now I'm in a fine pickle," he cries, as his wife advances holding a megaphone. The projectionist turns on full volume as she bawls, "I'll say you are. They're Punkheimer's. Remember the name—Punk for short!"

Writing in *The Observer*, C. A. Lejeune says: "The dialogue, like the film, is appalling," which Mr. Winkleheim, realising that there has been a slight typographical error, has taken the liberty of correcting to: "The dialogue, like the film, is appealing."

Up the Pole

WART WINKLEHEIM'S plan for producing subsequent Winkleheim "frosts" at the North Pole and for building a circuit of Igloodeons are so well advanced that a contingent of Polish representatives have left to take over. "Why Poles?" Mr. Winkleheim was asked. "They want to become North Poles," he explained.



MARK OSTRER



SIDNEY BERNSTEIN



ARTHUR BROWN



SAM ECKMAN, Jr.



E. H. LUNDY

Sir Philip Warter Replies to "Kine." Criticism of A.B.C.'s Boost for "Piccadilly Incident" in Film Contest

"MERELY CARRYING OUT POLICY OF BOARD"

SIR PHILIP WARTER, chairman of the Associated British Picture Corporation, has replied to the remarks in last week's KINE., when extensive reference was made to the boosting of "Piccadilly Incident" on the A.B.C. circuit in connection with the National Film Award organised by the *Daily Mail*.

Sir Philip writes:—

"In 'Long Shots' of March 13 it is suggested that if 'Piccadilly Incident' wins the National Film Award it will do so not on its merits but because of alleged plugging on the A.B.C. circuit."

"What a clever the experts, both within the Trade and amongst the critics, may feel about this picture, the fact is that the general public have already placed the film high up in their favour, as evidenced by the box-office receipts, which are amongst the greatest ever for any picture, British or American, played on the A.B.C. circuit."

"In featuring the National Film Award and, in particular, the most popular British picture played on the circuit during the year, A.B.C. are merely carrying out the policy of the board of Associated British Picture Corporation, Ltd., which is to promote in every practical way the best interests of British film production."

Editorial Comment

The KINE's remarks on the boosting of "Piccadilly Incident" clearly implied no criticism of either Herbert Wilcox, its producer, or Associated British.

Indeed, the writer said: "All this, of course, is perfectly legitimate plugging," and then went on to imply that from the commercial



point of view there was obviously no reason why any section of the British film business should fail to get behind a film with which it had done good business or with which they were connected.

The point of the KINE. criticism was not that such boosting was wrong, but that its very success weakened the significance of the subsequent voting.

The KINE. takes the view that popularity votes of this type, while admirable as indirect boosts for the Industry, have little or no place as serious guides to public taste, and the boosting of one particular film was merely cited in illustration of that point.

The "Mail's" Reply

A *Daily Mail* executive said to the KINE.:—

"Obviously canvassing is legitimate and the enthusiastic efforts of one manager on behalf of certain films are cancelled out by the enthusiasm of other managers."

"When there has been evidence of undue influence votes have been taken back to the management concerned and the reason explained."

Harold Baim in U.S.

Harold Baim, managing director of Federated, left on the *Queen Elizabeth* last week for a protracted visit to the U.S.

His visit is concerned with production and distribution plans, and with the sale of his current productions, for which there has been a good export demand. He will be the guest of Kodak at its extensive plant at Rochester, N.J.

Continued from p. 3

Rank's World-Wide Distribution

interested in this African production company.

Deal in Jamaica

Further news of expanding Rank plans to get complete coverage in the world market comes from Jamaica, where it is known that the group is negotiating for the purchase of a controlling interest in the Palace Amusement Co., which controls most of the Jamaican kinemas.

1,300 Kinemas

With the completion of the South African deal, the Rank group now has a direct interest in more than 1,300 kinemas throughout the world. In many cases, the group has controlling interest; in some other cases theatres are held in partnership without control.

These are the latest figures—there are 305 Odeon theatres operating in Britain and 240 by Gaumont-British. Actually, the circuits are larger than this, but a small number of theatres are closed and others leased. In Eire the Rank group owns 16 theatres. In South Africa it has now acquired direct interest in 400 theatres, but, of course, control remains with the Schlesinger group.

In Australia it is dominant partner in 110 theatres.

It owns 101 theatres in partnership in Canada.

In New Zealand it is principal partner in 143.

Two theatres are owned in Egypt in partnership with local interest, and one is owned in Portugal, also in partnership.



Sir Alexander King in South Africa, from where he has just returned after a visit to his mother, seen here on his left together with Mrs. Lester, Sir Alexander's sister, and M. A. Benjamin, Natal director of African Consolidated Theatres

LAUREL AND HARDY IN FILM HERE?

Alliance Group Plans for "Robin Hood"

LAUREL and Hardy may make a film in this country before returning to the U.S. after a two-month tour of the halls. I learn this exclusively this week, writes the KINE's Studio Correspondent. Scripts have been prepared for "Robin Hood" by the Alliance group, and it is likely that Alfred Shipman may sign the team to take the comedy lead—Oliver playing Friar Tuck.

Executive producer James Carter told me this week that nothing is finalised, but negotiations are well in hand.

The film may be in Technicolor.

Command from Norway for New Box Film

Editing and scoring the first Betty Box feature production, "Dear Murderer," made for Gainsborough at Islington, is being speeded up so that the picture can be sent to Norway for a command performance by King Haakon.

The picture will be followed on the floors by "Four Hours Missing," to star Greta Gynt. It will be directed by Arthur Crabtree.

"Outlaw" Damages Claim

The £1,250,000 triple damage anti-trust suit filed by Howard Hughes, producer, against the Motion Picture Association at the time when it threatened to withdraw the Production Code Administration seal from his picture "The Outlaw," has been amended. Hughes claims the damages involved have been increased to £1,385,000.

A scheme for a new kinema, shops and flats in Station Road, Solihull, near Birmingham, has been approved by Solihull Urban Council.

A.C.T. TO FACE B.F.P.A. WITH NEW DEMAND

Joint Production Committee in Studios

THE annual meeting of A.C.T. is to be the same as last year—nearly. According to the KINE's Studio Correspondent, the members will bring up the now familiar resolutions about children's kinema clubs, encouragements for the Ministry of Education production programme, and pleas for a more international use of films.

Two items should live the 15 hours of debate (on April 19 and 20) in the Beaver Hall, Cannon Street. They are the General Council's demands for the formation by the B.F.P.A. inside the studios of Joint Production Committees, as initiated in other industries; and a group of resolutions urging strong action to bring into being the much-discussed apprenticeship scheme.

Progress on the latter scheme is good. It is possible that it may be started up before the A.C.T. meeting. As it is, Denham, Ealing and "This Modern Age" are calling for A.C.T. to close its books to new members until such a scheme is started.

HOLLYWOOD OUTPUT IS 26 UP ON 1946

Twenty-six more features were made by Hollywood in 1946 than during the previous year.

This was disclosed in a report by the Motion Picture Association, which says 397 were produced in 1946. In 1945, the figure was 371.

£2,750,000 More in Wages

An offer of wages increases amounting to 17 per cent., which would involve an annual expenditure of £2,750,000, has been made by Hollywood producers to 15,000 production employees, cables the KINE's New York correspondent.

Labour Problems Hamper Technicolor

"Normal working at Technicolor's Hollywood plant will not be reached until next year," Natalie Kalmus, head of the company, told the KINE's New York correspondent in an exclusive interview.

The principal setbacks, he declared, were labour problems.

U.S. Newsreel Business Slumps

Absence of powerful action in newsreels in comparison with wartime issues are blamed by Norman Elson, vice-president of America's Trans-Lux newsreel theatres, for a drop of 25 per cent. in his kinemas' business since the end of hostilities.

Harold William Auten has been named as assistant European manager of United Artists, cables KINE's New York correspondent.

BUTCHER'S FILM SERVICE LTD. *presents...*



FRANK RANDLE

in

WHEN YOU COME HOME'

*a John Baxter
production*



TRADE SHOW
PALACE THEATRE—CAMBRIDGE CIRCUS
FRIDAY, MARCH 21,
at 2.30 p.m.

this is



HUMORESQUE NORA PRENTISS STALLION ROAD ROYAL FLUSH

WARNERS HAVE 'EM NOW! WARNERS HAVE 'EM COMING

JACK L. WARNER,
Executive Producer.

GENERAL COUNCIL DEBATES FUEL CRISIS

Exhibitors May Be Faced With
Dearer NewsreelsOFFICERS AUTHORISED TO NEGOTIATE
INCREASE IF GOVERNMENT STOCK IS USED

WITH B. T. Davis, the new president, in the chair for the first time, the General Council of the C.E.A. started off on a new year in the gloom of the Holborn restaurant last Wednesday morning. The highlights were the election of new committees and the debate on rawstock shortage and newsreels.

The first important business was the election of honorary treasurer and Coun. RICHARDS nominated E. J. Hinge for reelection, saying that he was a man with a very sound knowledge of the finances of the Association. HERBERT ELTON seconded. There was a pause. No one else was put forward and Hinge was home again for another year unopposed.

The trustees—F. W. Morrison, J. Pollard and Tommy France—were also elected, as were Stoy, Hayward, and others.

The meeting then settled down to the appointment of committees.

The Joint Committee

AFTER a poll had been taken, B. T. Davis, president, the general secretary, two circuit representatives, Teddy Hinge, Dennis Walls and Leslie Hill were elected for the Joint Committee of the C.E.A. and K.R.S.

Fred Prior, Theo Fligelstone, Charles Metcalfe, Herbert Elton and Henry Simpson were accepted as deputies.

These were the voting figures:—

E. J. Hinge	60
D. C. Walls	44
L. G. Hill	44
F. A. Prior	40
T. H. Fligelstone	34
C. P. Metcalfe	34
H. Elton	34
H. Simpson	34
W. J. Speakman	32
C. G. Bernstein	27
L. D. Dickson	27
S. W. Clift	27
R. E. Richards	20
A. J. Withers	18
G. W. A. Wright	18
F. G. W. Chamberlain	16

Legal and Finance

THEN came the important Legal, Finance and Parliamentary Committee and when the votes were counted it was found that Capt. S. W. Clift and Cecil Bernstein had tied for seventh place.

Another vote was taken, and this time Clift scraped home by 44 votes to Bernstein's 42.

This is the committee:—

B. T. Davis (president), D. C. Walls (vice-president), F. A. Prior (immediate past-president), E. J. Hinge (hon. treasurer), the General Secretary, F. W. Morrison, J. Pollard, J. P. France, R. H. Dewes, S. K. Lewis, E. H. Lundy, Sir Alexander King, C.B.E., J.P., W. J. Speakman, G. H. Scarborough, L. G. Hill, C. P. Metcalfe, H. Simpson, S. W. Clift.

And this was how they voted:—

Sir Alexander King	64
W. J. Speakman	54
G. H. Scarborough	51
L. G. Hill	48
C. P. Metcalfe	48
H. Simpson	42
S. W. Clift	42
C. G. Bernstein	39
R. E. Richards	39
A. B. Watts	33
H. S. Gent	32
E. C. Rogers	29
J. Mather	27
H. P. E. Mears	19
T. E. Robinson	18
G. W. A. Wright	16
...	14

Other Committees

COUN. RICHARDS was re-elected along with Theo Fligelstone and the general secretary to the Joint Investigation Committee.

There was no trouble with the R.E.P. Committee, which was re-elected as follows:—

B. T. Davis (president), the General Secretary, E. J. Hinge (hon. treasurer), F. A. Prior (immediate past-president), D. C. Walls (vice-president), C. P. Metcalfe and one representative from Associated British Cinemas.

It was agreed that Sid Lewis, Theo Fligelstone and three others be re-elected to the War Office Joint Committee and

Tommy France was re-elected liaison officer to the C.T.B.F.

Full Dress Debate

THE meeting then settled down to a full dress debate on the fuel shortage and the acute rawstock famine.

General Secretary FULLER first gave the history of the C.E.A. moves during the fuel emergency and told of an interview he had had with Hugh Gaitskell at the Ministry of Fuel and Power.

Important concessions were achieved by the Industry, matinees were restored, and members, said Mr. Fuller, were very much indebted to Leslie Knopp, technical adviser, who had been incessantly at work throughout the period of the emergency.

SID LEWIS and CECIL BERNSTEIN seconded a resolution thanking the Parliamentary Secretary to the Ministry of Fuel and Power for the attention he had given them and thanking Sir Guy Nott-Bower and E. Rakes who had assisted with the individual negotiations. This was agreed.

CECIL BERNSTEIN later moved a sincere vote of thanks to the General Secretary, Leslie Knopp and all head office officials for the work done.

Replying to questions, Mr. FULLER pointed out emphatically that opening was now permitted providing 33½ per cent. was saved on the current bill. Members must realise there would be trouble if the problem were not tackled by every possible means.

Ald. G. W. A. WRIGHT warned against what he called "blissful confidence." Members who took no interest in branch proceedings must be made to realise that they must run their theatres with a definite target of fuel economy.

He said he would ask that this should be the top item on the branch agenda at the next meeting. If everyone acted a cut would be realised.

The GENERAL SECRETARY pointed out that this matter was the most important shortage experienced since the war broke out.

Rawstock Shortage

A LONG report from the Executive Committee covering the whole question of film stock shortage following the fuel crisis was then read and adopted paragraph by paragraph.

It started off by explaining how the C.E.A. had taken the initiative and called all industry meetings.

It continued by saying that the most important of all the problems following the crisis was that of rawstock. These are the requirements of stock in feet per week:—

Requirements.	Ft. per week.
Commercial:	
Production	1,500,000
Renters	4,000,000
Newsreels	1,500,000
Export Prints	1,000,000
Oddments	500,000
Government (of all kinds)	2,500,000
Printing wastage	500,000
	11,500,000
Export	2,000,000
	13,500,000

The supply position is complicated. Kodak hopes to produce about 7,000,000 ft. per week on a 50 per cent. coal quota, aided by the Stafford Cripps scheme. An oil burner in a few months' time may put on another two million a week.

Iford expects to do two million a week with the current switch-on, a total of 11,000,000—leaving a gap of 2,500,000 ft. weekly.

To offset this, a million feet cut could be made in exports every week and the

industry was left facing the fact that it was up against a total deficit of 1,500,000 ft. weekly.

As to the duration of the cut, the committee reported gloomily that it would be optimistic to expect it to last not more than a year and not unduly pessimistic to think that it might last two years.

Newsreel Meeting

NEXT the Committee reported on its meeting with the Newsreel Association when it failed to get rid of the supplemental newsreel contract.

The report makes it quite clear that the C.E.A. favours a cut in the length of newsreels, provided the balance of the shortage could be made up elsewhere, and provided also no cut be made on the renters for feature film stock. The report says: "As the features are the films which attract the public, it is obviously better to make cuts elsewhere on items which, while interesting or entertaining to the public when they are in the cinema, do not in fact have much effect in attracting them."

The report concludes by saying that, after all possible economies, there will still be a shortage of 500,000 ft. a week, and accordingly discussions are still taking place with the newsreel people.

Mr. Fuller pointed out that there was a possibility that Gevaert could make good the deficit; a certain amount of the company's stock had just been received in this country. It had to be discovered whether deliveries could be made, how the increased price would be absorbed, and whether the Board of Trade would grant the necessary import licence.

Fligelstone Query

THEO. FLIGELSTONE said there was no need for undue pessimism if Gevaert could supply the stock. So far as additional cost was concerned, he saw no reason why the newsreel or the Trade should bear the extra cost. The Government was not charged for the use of screens, and it would not be difficult for the Treasury to deal with the import duty. He thought the Government could absorb the Gevaert stock for their own uses.

So far as the newsreels were concerned, he saw no suggestion for having a single newsreel a week instead of two, and, anyway, they were out of date and out of touch. If it were a matter of choosing between newsreel or feature films, one issue a week as against two would be a further saving.

Coun. R. E. RICHARDS stressed Mr. Fligelstone's point of one newsreel a week because a few items, if worth showing at all, were worth showing for six days. It would save film stock and put down the cost.

Coun. L. G. HILL could not see why the newsreel supplemental contract could not be eliminated. It could not be expected of the C.E.A. to keep on paying. Exhibitors had again been forced into a cul-de-sac, and they did not like it; they wanted freedom of action.

It was then explained that a later meeting with the newsreel interests had just been held.

Latest Summary

AT this, it transpired that Gevaert was in a definite position to offer stock subject to an import duty of approximately 40 per cent. Passed on to the newsreels this would increase the price by about £2,000 per week. This was how the C.E.A. summarised the position:

1. There is no chance of getting rid of the supplemental newsreel contract. It will probably last another two years at least.
2. Members should say whether they want any cut on the renters on their film prints.
3. The General Council should indicate how far it is prepared to accept a

cut on the newsreels if no great savings can be effected. A cut to 600 ft. means a saving of 360,000 ft. of raw stock. Would members be prepared to accept a newsreel cut to shorter length?

4. Assuming that the Gevaert stock is available, are members prepared to give the officers authority to negotiate the increase of price that would follow for an 800-ft. newsreel as at present under the supplemental contract?

The GENERAL SECRETARY stated that circumstances were changing hourly in regard to the figures submitted. Contradictory figures were constantly being submitted. The question of increased cost would couple up with paragraph 1, and it must be borne in mind that that could also be considered from the point of view of being bi-weekly or once weekly.

R. H. DEWES said that his company did not wish to consider a once-weekly newsreel at this stage.

F. B. B. BLAKE suggested that the newsreel be confined to 600 ft. and that it should not include propaganda.

W. S. GIBSON opposed the idea of a newsreel once a week, because at the present time Saturday news was received on Thursday, and it would mean the news would be much more than a week old.

Exhibitor Reaction

Point 1 was accepted. Point 2: it was agreed that there be no cut on renters' prints.

Point 3: it was agreed to a cut to 600 ft., and it was agreed that rather than have a cut on features, the newsreel could be still further cut.

Point 4: It was left to the officer's discretion to negotiate an increase should costs increase as a result of using Gevaert stock.

Col. LEWIS hoped the day would never come when a delegation would go to a Government Department and save its own skin by putting another section of the industry out of business.

The GENERAL SECRETARY replied that when it had been discussed the Executive Committee had said it was prepared to cut the newsreel to 600 ft. When this had got out into Wardour Street it had been published that suppression of the newsreels had been advocated, which had never been done. It had served, however, as an awakening to the need of finding a solution.

Mr. FLIGELSTONE entirely agreed with the General Secretary, but wished to point out that if the cost of this stock were put on to the newsreels it was likely members would have to pay an increase in hire and once there was an increase it would be practically impossible ever to come down.

Another suggestion was if this cost had to be borne by the industry the stock should be absorbed by the renters for feature film.

Col. LEWIS asked for a public statement that it was not the policy of the Association to put another section of the Trade out of business. This was agreed.

Verbal Report

LATER, after the General Secretary had given a verbal report of the progress made by the Television Advisory Committee, the meeting passed on to the report of the Catering Wages Committee whose report thanked Teddy Hinge for his unremitting service in attending every meeting of the Catering Wages Board as nominee of the C.E.A.

A. JACKSON WITHERS then presented a cheque for £1,250 to the president for conveyance to the Cinematograph Trade Benevolent Fund.

Forty-seven new members were elected and the next meeting will be held on April 16, in London.

The meeting ended after Coun. H. SIMPSON had mentioned the trouble that had occurred over Christmas Day opening in Morecambe, where the theatres had been open and therefore the kinemas had also opened.

There had been difficulties with certain of the staff and the subsequent behaviour and actions of the N.A.T.K.E. local secretary had been in direct contravention of the agreement.

Further facts were given by J. F. DOBSON, and it was agreed that the General Secretary write to Mr. O'Brien, requesting him to discipline his representative.

The proceedings then terminated.

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

With enthusiasm I record the arrival in London of a very remarkable man, and a very remarkable film.

Meet Mr. David Lewis, and "THE OTHER LOVE."

Actually, Mr. Lewis has three loves just at present.

One is Enterprise, the new Hollywood production company, in which a dozen famous stars, plus eminent producers, directors and big business men are working on co-operative lines, to the astonishment, admiration, and perhaps envy, of other, longer established producers.

His other loves are the first two Enterprise offerings, both produced by himself, "THE OTHER LOVE," and "ARCH OF TRIUMPH."

The former, as you must know by now, will be *world-premiered* at the Empire on Thursday, March 27; the latter in Paris a few weeks later.

It is symptomatic of the world-mindedness of Enterprise that they should agree to London and Paris as the places from which to launch their first two pictures. Incidentally, both have European locales, and were written by that eminent European author, Eric Maria Remarque.

Suffusing myself with blushes from tail to whiskers, I would also like to point out that Enterprise chose the greatest *world* distributors to handle their product.

But about David Lewis.

He too is a cosmopolite. With a Russian mother and American father, he was educated partly in England, partly on the Continent, and has travelled the world.

The last time he came to England, by the way, was on his stomach in a bomber, playing poker with other American Army airmen to while away the journey.

As you may judge from the pictures he has made, pictures like "KING'S ROW," "DARK VICTORY," "ALL THIS AND HEAVEN TOO," "EACH DAWN I DIE," and many more, this young man is sensitive, artistic, uncompromisingly sincere.

The fact that sincerity pays—in film production and I think in most other things—is shown by the fact that each of the films named above made over 3 million dollars.



Mr. David Lewis

Lewis, in appearance and in many other ways, reminds one a little of Irving Thalberg.

His whole career, including an interlude as, he claims, a consummately bad actor, was aimed at production.

He felt he was getting near his goal when, in 1935, he came to me as an associate under Irving Thalberg.

His M-G-M pictures were "RIFFRAFF," and "CAMILLE." And he prepared the script for "GOODBYE, MR. CHIPS" before moving to Warner's. Welcome back into Leo's family, Dave!

"THE OTHER LOVE" is typical of Lewis.

Despite many sequences in which it scintillates in the bright lights of Monte Carlo, it is fundamentally a tragedy.

And Lewis has produced it as such, making no concessions either to facile sentimentality or to the happy ending brigadé.

The result is, I say without hesitation, a tremendous picture, both artistically and from a box-office point of view.

Every woman will love to weep over it. (You know they do, and so, secretly, do you and I!)



Barbara Stanwyck and David Niven in "THE OTHER LOVE"

And every man and woman will appreciate the deep sincerity and artistry of the production, and the magnificent acting of Barbara Stanwyck (surely this is the greatest of all her performances). David Niven and Richard Conte.

The London Trade show of "THE OTHER LOVE" will take place in the M-G-M private theatre at 10.30 next Wednesday.

Next week I shall also be showing you, on Tuesday, "UNDERCOVER GIRL," a new and fascinating "Maisie" adventure, with Ann Sothorn, Barry Nelson, Mark Daniels, Dick Simmons, Leon Ames, etc.

And on Thursday, "CYNTHIA'S SECRET"—this title may be changed—a new "Gillespie" picture, with Lionel Barrymore, James Craig, Lucille Bremer, Lester Matthews, Warner Anderson, Jayne Meadows



-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Avalanche (Pathe)—U.S.	70 min. (A)	Bruce Cabot Roscoe Karns, Helen Mowbray	Pocket "who dunnit" vigorously unfolded against snow-covered vistas. Story ingenious, teamwork good.	Reliable crime second (C).
*I'll Walk Beside You ... (Sherwood)—British.	70 min. (U)	Richard Bird, Lesley Brook, Percy Marmont.	Sentimental musical drama originally reviewed in "Kine," April 22, 1943.	First-class reissue (CC).
It Happened in Brooklyn (M-G-M)—U.S.	103 min. (U)	Frank Sinatra, Kathryn Grayson, Jimmy Durante.	Romantic comedy drama embellished with song. Cast versatile, sentiment good, numbers tuneful and staging first class.	Very good star booking (CC).
*Nicholas Nickleby ... (G.F.D.)—British.	103 min. (A)	Cedric Hardwicke, Derek Bond, Sally Ann Howes.	Meticulous, richly adorned screen version of Charles Dickens' famous novel. Story development uneven, but atmosphere warm and colourful. Exploitation values wide.	Imposing title, star and author proposition (CC).
*Top Speed ... (Sherwood)—British.	36 min. (U)	Co-commentators Stewart McPherson, Lionel Marson.	Sports flash briskly tabulating games and hobbies governed by speed. Commentary, editing and photography good.	Capital quota (CC).
*Turners of Prospect Road, The (Grand National)—British.	86 min. (A)	Wilfrid Lawson, Maureen Glynnne, Jeanne de Casalis	Down-to-earth London comedy drama. Story and acting adequate and greyhound thrills exciting. Mass appeal strong.	Agreeable and exciting British programmer (CC).
*White Cradle Inn ... (British-Lion)—British.	83 min. (A)	Madeleine Carroll, Ian Hunter, Michael Rennie.	Romantic Alpine melodrama. Story human, characterisation good, feminine appeal strong, climax spectacular.	Very good general booking (CC).
Woman Destroyed, A (General F.D.—Universal)—U.S.	103 min. (A)	Susan Hayward, ... Lee Bowman, Marsha Hunt.	Mother-love melodrama preserved in alcohol. Staging very good and acting adequate, but story obvious and unedifying.	Title booking for other than family halls (NC).

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

* British Picture.

† In Colour.

Reviews for Showmen

NICHOLAS NICKLEBY

General F.D. British (A). Directed by Cavalcanti. Featuring Cedric Hardwicke, Derek Bond and Sally Ann Howes. 9,274 feet. Release April 7, 1947.

HEAVYWEIGHT costume piece, richly adorned screen version of the Dickens novel. In attempting to cover every phase and facet of the prodigious book it frequently neglects to keep fundamentals in clear perspective. It also suffers from over-acting, a too zealous attempt to capture Phiz's renowned conception of Dickensian types. But the fact that it fails to reach perfection doesn't necessarily put it out of court. Far from it! The persistent and well-merited popularity of British films, to say nothing of the current Dickens vogue, is more than sufficient reason for giving it a second thought. Imposing "home-grown" title, star and author proposition.

Story.—Nicholas Nickleby, an educated youth of nineteen, his mother, and sister Kate, are left penniless. Nicholas appeals to an uncle, moneylender Ralph Nickleby, for help, and secures a position as assistant master at Dotheboys Hall, a school in Yorkshire. Wackford Squeers, the proprietor, is a villain and bully and vents his spite on Smike, timid youth of mysterious parentage. Nicholas sympathises with Smike and takes him with him when he leaves Dotheboys Hall for good. During Nicholas's absence Ralph tries to use Kate to further business deals. He also attempts to marry Madeleine Bray, daughter of one of his persecuted creditors. Happily, Nicholas, who, meanwhile, has been barnstorming with Vincent Crummles, a flamboyant actor-manager, and performing the duties of clerk to the twin brothers Cheeryble, comes to their aid. At this juncture it turns out that Smike is actually Ralph's son. Finally, to everybody's relief, Ralph commits suicide.

Acting.—Derek Bond acts with easy confidence and is a handsome Nicholas, and Cedric Hardwicke leaves nothing to chance as the evil Ralph, but neither the script nor the camera is flattering to Sally Ann Howes and Jill Balcon, cast as Kate and Madeleine respectively. The best supporting player is Stanley Holloway, as Vincent Crummles. The rest, with few exceptions, are guilty of one of two cardinal faults, over- and under-acting.

Production.—The picture is unquestionably a labour of love, but in paying strict homage to the master it tends to overload its canvas. It has none of the dramatic punch nor the sharp emotional impact of "Great Expectations," which it challenges. Yet, in spite of loose development, unnecessary detail and excessive histrionic emphasis, its crowded gallery of menacing, sweet and dashing characters frequently causes a warm and compelling nostalgic stir. And here is its answer to criticism. Dressed to kill and in accord with its times, it should receive a friendly welcome from all, with the possible exception of the tough, action-loving sticks. Exploitation angles abound.

Points of Appeal.—Dickens, cast, British label and ready-made public.

IT HAPPENED IN BROOKLYN

M-G-M. American (U). Directed by Richard Whorf. Featuring Frank Sinatra, Kathryn Grayson and Jimmy Durante. 9,252 feet. Release not fixed.

ROMANTIC comedy drama set in Brooklyn and freely embellished with song. Its disarming plot lightly turns on the kid-gloved rivalry of a shy G.I. and a retiring young Englishman for a pretty singing mistress. The carefree triangle is adequately portrayed by Frank Sinatra, Kathryn Grayson and Peter Lawford and has the considerable support of Jimmy Durante, seen at his best, and between

one and the other its ample running time is evenly covered with clean, inconsequential make-believe. It should please most audiences and offend none. Very good star booking, particularly for popular and family audiences.

Story.—Danny Miller, a singing G.I., comes from Brooklyn. The American nurse in the English hospital where he is a patient was also born in Brooklyn, but the only ones to rise to his forced gaiety are the Duke of Dunstable and Jamie, the duke's shy, piano-playing grandson, and Danny offers to entertain Jamie should he ever come to Brooklyn. On his return home, Danny shares a basement flat with Nick Lombardi, his old janitor buddy. Danny and Anne Fielding, a pretty singing mistress, become friendly, but Anne fails to become an opera star. Later, Jamie joins them and watches Danny succeed in the music-publishing business. He competes with Danny for Anne's hand, but eventually romantic complications are straightened out.

Acting.—Frank (The Voice) Sinatra acts with a commendable lightness of touch and lives up to his reputation as Danny, Kathryn Grayson also sings well as Anne, Peter Lawford is a likeable Jamie, and Jimmy Durante is an entertainment in himself as Nick. What a trouper!

Production.—The film is a cue for Frank Sinatra and Kathryn Grayson to burst into song. Now and again the action is a trifle wishy-washy, but Durante cleverly reduces the flat spots. It has a heart, and whatever the highbrows say, that's what counts. Its star values are even more impressive. The "U" certificate clinches the happy, good-natured deal.

Points of Appeal.—Homely story, natural acting and pleasing crooning of Frank Sinatra, clever clowning of Jimmy Durante, neat direction and enticing atmosphere.

Continued on page 12

REVIEWS—continued from 11

A WOMAN DESTROYED

General F.D.-Universal. American (A). Directed by Stuart Heisler. Featuring Susan Hayward, Lee Bowman and Marsha Hunt. 9,284 feet. Release not fixed.

MOTHER-LOVE melodrama, preserved in alcohol. It describes in a series of exuberant and sombre clichés the plight of the dipsomaniac wife of a successful swooner-crooner. It resembles "Lost Weekend" only in that every situation calls for a drink. Susan Hayward's sustained performance, as the soused spouse, may possibly move a few to pity, but, even so, the average person's natural revulsion for a drunken woman still presents a stiff barrier to wide box-office success. Title booking for other than family halls.

Story.—Angie Evans, attractive night-club entertainer, drinks. She marries Ken Conway, a radio singer, and, after retiring at the coming of her baby, spurs her husband to nation-wide success. Ken lavishes his money on Angie, but she becomes jealous of Martha, Ken's secretary and hits the bottle. The unthinking Ken takes their child from Angie and his selfishness aggravates her condition. Later, she kidnaps the child, but soon returns to the bottle and accidentally sets fire to her flat. In saving her youngster, Angie is badly burned, but the incident reunites husband and wife and presumably results in Angie signing the pledge.

Acting.—Susan Hayward does all that is demanded of her as Angie, but the part lacks sympathy. Lee Bowman is Ken; Marsha Hunt and Eddie Albert are the most prominent of the remainder.

Production.—As time marches on and bottles are uncorked the play develops into an odd and far from convincing mixture of "East Lynne" and "The Face on the Bar-room Floor." The technical end is superb, but lush interiors and photography and a catchy signature tune are no more successful than the cast. After all, there is a more dignified way of entertaining an audience than breaking a bottle over its head.

Points of Appeal.—Title, staging and slight feminine angle.

AVALANCHE

Pathe. American (A). Directed by Irving Allen. Featuring Bruce Cabot, Roscoe Karns and Helen Mowbray. 6,331 feet. Release not fixed.

POCKET "who-dunnit," neatly and vigorously unfolded against snow-covered vistas. It hinges on the mysterious disappearance of an income tax defaulter, and good teamwork and resourceful direction—the outdoor sequences are particularly good—give a new lease of life to its time-honoured alternation of chuckles and chills. Reliable crime second for the populars.

Story.—Steve Batchellor and Red Kelly, U.S. Treasury agents, come to High Mountain Lodge, fashionable rendezvous of ski-ers, to arrest Giles M. Gilby for income tax evasion. Shortly after their arrival, a body is discovered in the snow and identified as Gilby's. The guests include Ann Watson, a pretty young woman; Mrs. Carlton Morris, a neurotic; Claire Jeremy, a disgruntled wife; her husband, and Malone, a gangster. Each, in turn, is suspected of killing Giles. Subsequently, it is revealed that the dead man is not Giles, but Eddie Herd, one of Malone's henchmen. Other killings follow, but, in the end, Steve pins the crime on Sven, a ski-ing instructor. There is a terrific scrap between Steve and Sven at the finish, but an avalanche conveniently kills the guilty man.

Acting.—Bruce Cabot is a virile Steve, Roscoe Karns wisecracks fluently as Red, and Helen Mowbray is an engaging Ann. There is nothing wrong with the supporting cast, either.

Production.—There is more talk than action, but the neatly dovetailed ski-ing sequences, expertly photographed against superb scenery,

help to preserve balance. So does the spectacular fistcuffs finale. As comedy crime melodrama, the film more than holds its own.

Points of Appeal.—Exciting, ingenious and amusing story, good teamwork, picturesque and actionful outdoor sequences, spectacular finale and good title.

THE TURNERS OF PROSPECT ROAD

Grand National. British (A). Directed by Maurice J. Wilson. Featuring Wilfrid Lawson, Maureen Glynnne and Jeanne de Casalis. 7,901 feet. Release not fixed.

DOWN-TO-EARTH comedy drama of London's working classes. It tells how the chance acquisition of a greyhound temporarily disturbs the even tenor of a sober taxi-driver's life. It has no dizzy aspirations, but it effectively combines human interest with spectacular thrills. The acting is, on the whole, good and atmosphere correct. Agreeable and exciting British "programmer."

Story.—Will Turner, a taxi-driver, finds "Blackie," an unwanted greyhound, in his cab. Trained by Will's daughter, Betty, easily wins its first race. J. C. Clarkson, unscrupulous professional backer, enters his own dog, "Chatterbox," for the Derby, but fears "Blackie." When Will refuses to sell, Clarkson's clique frames him. Fortunately, Will is not without friends, and in the end Clarkson gets a taste of his own medicine, and "Blackie," needless to say, pulls off the "Blue Riband."

Acting.—Maureen Glynnne shows promise as Betty, and Wilfrid Lawson draws good character as Will. There is a competent supporting cast, headed by Helena Pickard, Amy Veness, Jeanne de Casalis and Peter Bull.

Production.—Following a haphazard start, the film steadily builds up to an exciting climax through its artful amalgam of homely sentiment and robust gangster asides. After seeing the seamy side of greyhound racing we no longer wonder why it's the sport of Spivs, but that's merely by the way.

Points of Appeal.—Adequate story, pleasing sentiment, realistic thrills, true to life types, colourful track sequences and quota ticket.

TOP SPEED

Sherwood. British (U). Directed by Peter Colin. Co-commentators, Stewart McPherson and Lionel Marson. 3,075 feet. Release not fixed.

SPORTS flash, briskly tabulating the many games and hobbies, both outdoor and indoor, governed by speed. It starts off with shots of the dirt-track and goes from there to ice-hockey, greyhound and horse-racing, skiing, rowing, boxing, football and table tennis, ending on an amusing note of contrast with draughts. The co-commentators are Stewart McPherson and Lionel Marson, and their authoritative and breezy quips, coupled with neat photography, keep the interest at concert pitch. Its wide subject and healthy environment commend it to all classes. Capital "quota."

Production.—Speed is half the battle in practically all forms and realms of sport, and the film leaves nothing to chance in bringing home this salient fact. Unfolded at "top speed" for its modest 34 minutes' running time, it easily succeeds in living up to its title, and that's more than the average featurette can claim. We heartily recommend it.

Points of Appeal.—Popular, healthy and invigorating subject, smooth treatment, quota ticket and "U" certificate.

WHITE CRADLE INN

British Lion. British (A). Directed by Harold French. Featuring Madeleine Carroll, Ian Hunter and Michael Rennie. 7,538 feet. Release not fixed.

ROMANTIC melodrama played against superb Swiss scenery. Its human and topical tale, which straightens out the tangled

lives of three frustrated people, is not hurriedly told, but it makes its point just the same and, what's more, underlines its conclusions with spectacular mountaineering thrills. Something out of the ordinary and psychologically sound at that, its warm appeal is confidently addressed to the woman fan. Incidentally, its authentic atmosphere has not deprived it of the quota ticket. Very good general booking.

Story.—Magda, sympathetic and attractive owner of the "White Cradle Inn," a prosperous hotel nestling cosily between mighty Swiss mountains, is married to Rudolph, a philanderer. She provides a home for Roger, a young French evacuee who had lost both parents in the war, but Rudolph takes a violent dislike to the boy. Roger is anxious to prove to Rudolph that he is not a coward and persuades him to take him on a mountain climb. While attempting to jump a crevasse Roger misses his footing and crashes on a ledge below. Rudolph is attached to Roger by a rope, and rather than risk two lives, cuts himself free and hurls to his death.

Acting.—Madeleine Carroll is a sympathetic and beautiful Magda, Ian Hunter is impeccable as a local doctor, and Michael Rennie, usually cast as the hero, excels as the inhibited and licentious Rudolph. Michael McKeag also shapes well as Roger.

Production.—The picture is a bit ragged to start with—its eagerness to promote atmosphere causes its initial action to flag—but it soon masters its shortcomings. The last hour is good, human drama, spectacularly crowned with realistic thrills. Pictorially and emotionally, it is a new and refreshing experience and a welcome change from humdrum American triangle dramas. Authentically staged, yet British by adoption, it has the additional weight of quota qualifications.

Points of Appeal.—Human story, good characterisation, excellent atmosphere, superb scenery, strong feminine angle, gripping climax, inviting title, and box-office star.

Reissue

I'LL WALK BESIDE YOU

Sherwood. British (U). Directed by Maclean Rogers. Featuring Richard Bird, Lesley Brook and Percy Marmont. 6,402 feet. Release not fixed.

"SENTIMENTAL musical drama, suggested by the popular ballad. Story obvious, but characters human and songs, finely rendered by John McHugh to the accompaniment of the London Symphony Orchestra, delightful. Feminine and family angle profound." This is what we said of the film when it was originally trade shown by Butcher's on April 22, 1943. It has since been cut by over a thousand feet and adroit editing has removed its few grey hairs. First-class reissue.

Points of Appeal.—Friendly story, popular music and box-office title.

Shorts

NOBODY'S CHILDREN! The March of Time, No. 5. Twelfth year. American (A). 1,535 feet. Release April 14, 1947.—Good interest short, dealing with the problem of child adoption in America, although audiences in this country may find that it does not possess as strong an appeal as previous numbers in the popular series.

GERMANY—HANDLE WITH CARE. The March of Time, No. 6. Twelfth year. American (U). 1,660 feet. Release not fixed.—This "March of Time" is certainly of topical interest, and gives a good insight into how each zone in Germany is controlled by the occupying power. Life in the Russian zone is said to be under a curtain of secrecy, but illustrations show how private estates have been turned into small farms. The French zone is of little economic value except for the industrial Saar. Of the American zone the film deals mostly with the efforts of the U.S. Military Government to interest the people in democratic methods of government. The whole problem of Germany's economic rehabilitation centres on the British zone, which includes the industrial Ruhr district, with its iron, steel and coal production. First-class programme item.

EALING STUDIOS

present

Cedric Hardwicke

Stanley Holloway

Alfred Drayton

Cyril Fletcher

Bernard Miles

Derek Bond

Sally Ann Howes

Fay Compton

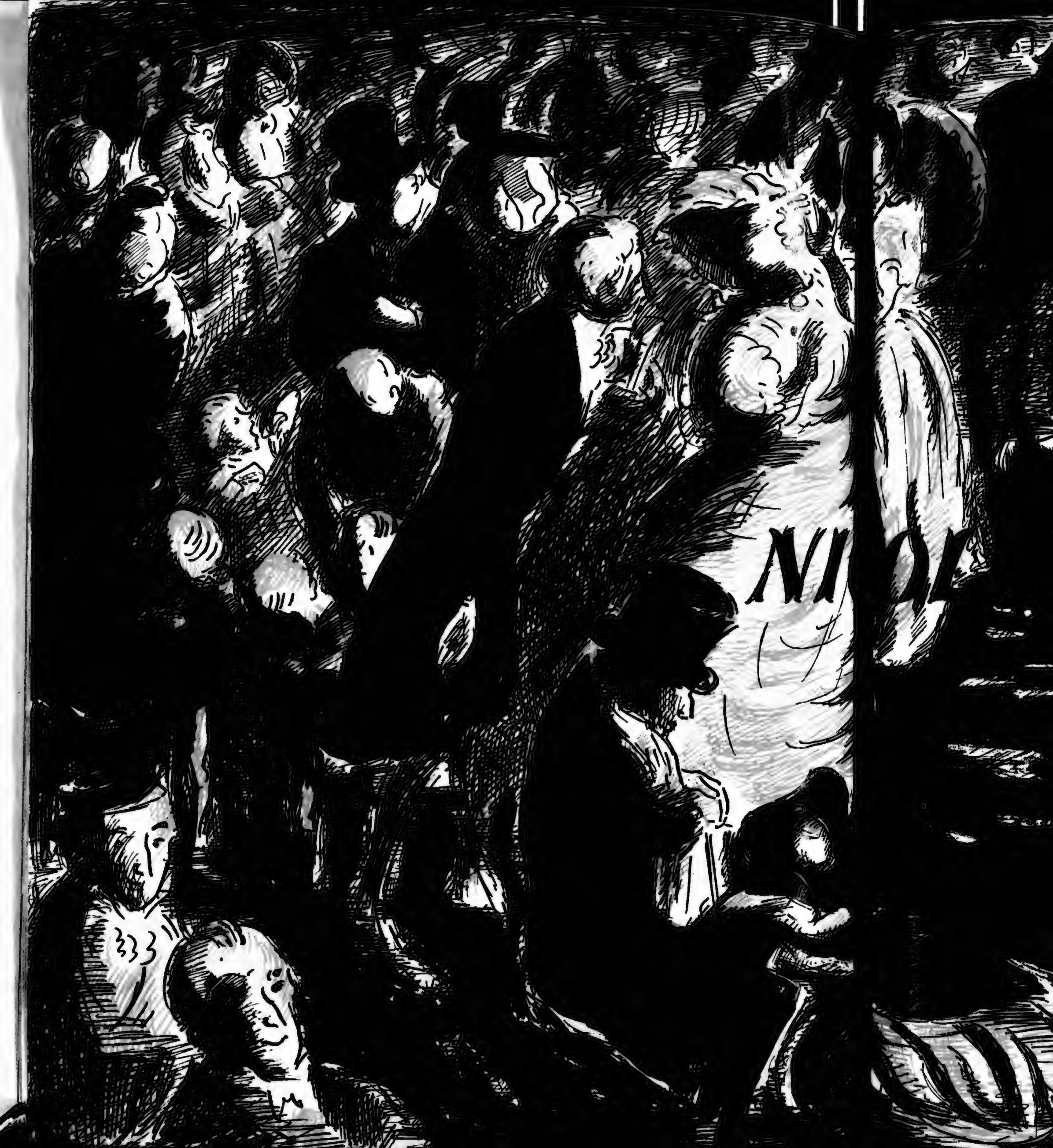
Sybil Thorndike

Mary Merrall

Athene Seyler

in







NICHOLAS NICKLEBY

CHARLES DICKENS for more than a century has enthralled readers young and old throughout the world with his stories. Today he has become, with the production of one great British film, the most popular storyteller on the screen. Ealing Studios pay homage to those technicians and actors who brought "Great Expectations" so brilliantly before the film public, and are happy to announce a new Dickens film which they feel confident will be a worthy successor. "Nicholas Nickleby", enacted by a large cast of distinguished names, brings to screen life some of the most popular and widely known Dickens characters — the Nicklebys themselves, the frightful Squeerses of Dotheboys Hall, the extravagant Crummleses of the travelling theatre, the ludicrous Mantalinis, the heart-warming Cheeryble Brothers, Miss LaCreevy, Newman Noggs and so many others. Introduce them to your audiences in a film that breathes comedy, drama and humanity.



Watch for your local Trade Show

KINEMATOG

From C.I.

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From C.E.A. Branches

INDUCEMENTS TO PATRONS

N. Western Critics of Renter's Gift Scheme

FURTHER discussion took place at the North-Western branch meeting of the action of Columbia distributing vouchers entitling recipients to claim a gift of £1 from theatres where "The Jolson Story" was being exhibited. At the previous meeting it was criticised on the ground that it constituted an inducement to visit a particular theatre and was an infringement of the terms of the Liverpool licence.

A letter from Columbia, which said there would be no repetition of this type of publicity, also stated that the North-Western complaint was the only dissenting voice in the country and asking that were the grounds of objection. Mr. Edwards declared that the cumulative effect of such schemes would not be beneficial and should be discouraged. E. P. Rutherford and A. Keen inquired respectively whether feature films and advertising were not inducements. The former could see nothing wrong with it. Mr. Edwards, however, persisted that it should be stopped.

Electricity Cuts

Exhibitors were asked to reduce the consumption of electricity by 33 per cent., the saving was to be one-third, month by month, compared with the similar period last year. Should there be any neglect they might be reported to a common informer.

S.O. Points

Chester Watch Committee has accepted exhibitors' offer of £550 p.a. as charity contribution. 20 per cent. is to be allocated to C.T.B.F.

A report that exhibitors in a certain Lancashire town had rejected the employees' application made before the poll for a five-day working week was mentioned. It was agreed to defer action until the conditions of the S.O. licence were forthcoming.

J. V. Robinson warned exhibitors who owned cars for S.O. polling to make sure that it was covered in respect of third party risks for that particular purpose. The point will be raised at the next meeting of the Liverpool Sunday Cinema Association.

Notts and Derby MANAGERS' SOCIETY

"No Question of Affiliation with T.U.C."

When the Notts and Derby C.E.A. met at Chesterfield, it was addressed by the Mayor, Deputy Mayor, the Chief Constable, Ald. Propper, of the Education Committee, and F. A. Prior.

Mr. BAVIS, chairman of the branch's Managers' Separate Section, reporting on the formation of "The Society of Cinema Managers," said no question of affiliation with the T.U.C. would arise. The branch endorsed the action of the secretary in declining screen publicity on various causes on the ground of the rent fuel cut.

In answer to a question on the policy members were adopting as to wages now that hours were curtailed, it was stated that under the agreement employees were entitled to be paid for a 48-hour week even though their duties were completed in less than that time.

Mr. SMOOT stated that as Chesterfield area comprised 27 cinemas it should have a representative on the General Council.

Mr. FINES (Coliseum, Derby) asked the assistance of members with cars at the Derby Sunday opening poll, on March 18.

More C.E.A. & B.o.T. Quota Talks

POINTS raised in the C.E.A.'s memorandum on the new quota legislation were the subject of talks by the Association's deputation on quota, appointed at General Council, and Board of Trade officials at Millbank last week. As insufficient time was available to complete the "business in hand," a further meeting is to be held in the near future.

In the House

"A Cardinal Error to Cut U.S. Films"

says TOM O'BRIEN

DURING the debate in the House of Commons last week on the economic situation of the country, Tom O'Brien defended the importation of American films. He said he had worked all his life with his trade union colleagues to build up a virile film industry, and he was still working towards that end. It would be a cardinal error to cut the supply of American films into Britain now or in the future.

The social consequence, continued O'Brien, would be this. There are not enough British films made, or likely to be made, during the next few years, to supply our cinemas with the number necessary for weekly entertainment. They would supply but one-fourth of the needs of British cinemas. The rest come from the United States.

The cutting of those imports may appear to save £18,000,000 in dollar remittances, but it would only be done by two alternatives. We should have to close about half the cinemas of Great Britain or show the same pictures for about a month or six weeks in an average provincial town.

33,000,000 a Week

During the recent cold weather over three million people stood in queues in the cities and towns of Britain every night and 33 million pay for admission to the cinemas of this country every week.

"I mention these facts," said O'Brien, "in order that hon. Members may understand that behind them there is the great social and psychological issue that the mass of the people of this country find their main relief and relaxation in the cinema."

Surely, if the Government were to take upon themselves the responsibility of removing even that last recreation, they would be proceeding on very precarious lines. Let us leave the people with that recreation until we are in a position to produce more films in this country, an aim towards which the President of the Board of Trade is most sympathetic.

He is, in fact, the most sympathetic Minister we have had in the Department so far with regard to the building-up of the British film industry.

I would make one last appeal to the Government and to my hon. friends. Please do not put the theatre, with all its cultural and educational potentialities—and the cinema, too—into the same category as pool's, dog tracks, or even sport itself.

Wilcox Film For M-G-M

Herbert Wilcox's "Piccadilly Incident," starring Anna Neagle and Michael Wilding, has been sold for the United States and Canadian markets to M-G-M.

The latest Wilcox picture, "The Courtneys of Curzon Street," with Anna Neagle and Michael Wilding, opens at the Empire, Leicester Square, early in May, and will be Trade shown at the Curzon Theatre, W.1.

16-mm. Bar Recommendation

Bristol C.E.A. has recommended to Head Office (a) That there should be five miles between a static cinema and a 16-mm. show where there was a bus service and three miles where there was no bus service; (b) that 16-mm. films should not be available until two years after the provincial release.



TOM O'BRIEN

WHERE DOES S.O. TAX GO?

N.A.T.K.E. Attacks Secrecy at Nottingham

THE refusal of the Nottingham Watch Committee to divulge the allocation of the Sunday charity levy was criticised at the annual meeting of the local N.A.T.K.E. branch.

C. B. Kirk, secretary, said from the committee's minutes of November, 1944, it appeared that some £3,916 had been allocated to charity. The balance left at that date was £1,519 "for such other purposes as the committee might decide."

The levy was bringing in about £5,000 a year and he had information that the balance not allocated at October, 1946, was £9,600. Why was not this made public, he asked.

Application had been made without result to the Town Clerk, chairman of the Watch Committee, leader of the Labour group of the City Council, and T. O'Brien, M.P. for West Nottingham and general secretary, N.A.T.K.E.

The meeting passed a resolution that the information be made public.

Branch membership was 207 general staff and 76 projectionists. E. Sedgwick was appointed president, E. Foster, vice-president, and C. B. Kirk, secretary.

On the Sunday Opening Fronts

BRISTOL.—Poll. In favour, 30,090; against, 24,292.

CAMBRIDGE.—Poll. In favour, 10,293; against, 4,394.

CHELTHAM.—Public meeting, March 10. In favour, 312; against, 119. Poll, March 31.

LEICESTER.—An attempt to rescind Leicester City Council's decision in favour of Sunday cinemas, passed without a dissenting voice two weeks ago, was defeated by 27 votes to 6 at the council meeting held on March 11.

NORTHAMPTON.—Poll, March 13. In favour, 10,161; against, 3,329.

OLDHAM.—Oldham Cinema and Theatre Managers' Association has formed a Sunday opening campaign committee: Chairman, J. Draper (Gau-mont); vice-chairman, E. Bromley (Odeon); secretary, C. P. Brown (Ogden Theatres); transport officer, V. O. McNiff (Ogden Theatres); campaign officer, F. J. Smidmore (G.B.); assistant campaign officer, S. Caldicott (Ogden Theatres).

ROTHERHAM.—Poll, March 12. In favour, 7,159; against, 3,213.

WALLASEY.—Public meeting fixed for April 28.

K.R.S. in Council

2-DAY BOOKINGS LIST PROBE

A Thousand Halls Concerned

DETAILED information of kinemas on the two-day bookings list is to be collated by the Sales Committee of the Kinematograph Renters' Society and examined at a future meeting of the society's general council. This course of action was recommended at last week's council meeting when the question of deletions and additions to the list, which contains 1,000 names, was raised. K. P. Baker presided.

The question was debated at length. It was suggested that no alteration to existing procedure of additions or deletions should be made—this is undertaken by the Sales Committee—but an overall picture of the practice should be drawn up for discussion by members.

Some of the halls, it was revealed, were taking between £200 and £300 a week.

When the subject of proposals for the new Films Bill was raised at Thursday's meeting, a letter from the Board of Trade, expressing understanding of the society's position as agents for the British producers, was read and accepted as the end to the matter.

[The K.R.S. has made no quota suggestions.—Ed.]

To the Ministry of Transport, the K.R.S. has sent a "reasoned statement" on the operation of road transport engaged on film deliveries. This was requested at an earlier meeting of K.R.S. and Associated Film Carriers' representatives with a Ministry official when the position of film transport in the new Transport Bill was discussed.

The official gave an assurance that the statement would be forwarded to the "highest level."

Among other business, the council reviewed the latest developments on the rawstock position—a meeting was held the following afternoon—and heard correspondence in connection with an article appearing in the *Daily Graphic*.

British Films Win Academy Awards

The British film industry was honoured at the Hollywood Academy Award gathering last Friday when Jean Hersholt, presenting the statuettes, announced a special award for "extraordinary achievement" to Laurence Olivier for producing, directing and acting in "Henry V." "No play of the classic theatre," said Hersholt, "has ever been translated to celluloid with such faithful delineation and fine results as 'Henry V.'"

British pictures also secured two of the three awards for writing: "The Seventh Veil," by Muriel and Sydney Box, and "Perfect Stranger," by Clemence Dane. David Lean was highly commended for his direction of "Brief Encounter."

The premier star "Oscars" went to Fredric March for his performance in "The Best Years of Our Lives" and to Olivia de Havilland for her work in "To Each His Own."

"The Best Years of Our Lives" was judged the year's outstanding picture and scooped a number of other awards, including the best direction (William Wyler), the best writing (Robert Sherwood) and the best supporting actor (Harold Russell). Anne Baxter received the prize for the best supporting actress for her work in "The Razor's Edge."

Among the lesser awards, British pictures, via Thomas Howard, secured the prize for special effects in "Blithe Spirit."

RADNOR COUNCIL'S S.O. MOVE

**C.E.A. Asked to Withdraw
Threatened Action**

RADNORSHIRE County Council, after a keen debate, decided by a majority of one vote to ask for a stay of the proceedings threatened by the C.E.A. with regard to Sunday cinema opening at Llandrindod Wells.

Kinsley Morgan proposed that immediately the writ was received the Council should enter a defence, and that meantime the C.E.A. be asked to withdraw their threatened action and abide by the decision of the County Council, as every other organisation had done, and thereby save the county the litigation costs.

T. P. Davies moved an amendment that the County Council enter an appearance and ask for a stay of proceedings in view of the fact that the opposition was withdrawn. This amendment was carried.

KINE. understands that the matter will probably be considered by the General Purposes Committee in April.

Community Associations' Film Developments

A memorandum detailing the results obtained by the use of films—principally 16-mm.—in community associations, and incorporating suggestions for future production programmes, is to be considered this week by the film group of the National Federation of Community Associations at Bedford Square, London. If the memorandum is approved by this group, its contents may be discussed with Trade interests at a conference some time next month.

Margate Says "No" to Additional Facilities

Margate Town Council has refused to give "additional facilities," including the selling of ice-cream, to the successful tenderer for the Children's Cinema, Marine Terrace.

It was stated that the tender was for the cinema alone and that the council's committee fixed charges for admission. If the facilities now asked for were granted the question of a higher rent would be raised.

Canterbury Charities to Benefit from S.O.

Canterbury City Council has allocated £254 from the Sunday Kinemas Fund to local charities.

The amounts distributed are: St. John Ambulance, £19 16s. 11d.; Canterbury Dispensary, £19 16s. 10d.; Kent and Canterbury Hospital, £95 5s.; Canterbury and District Nursing Association, £39 13s. 9d.; Canterbury Lads' Club, £23 16s. 3d.; St. John Ambulance Cadets, £23 16s. 3d.; and Canterbury and District Association for Moral Welfare, £31 15s.

MORECAMBE STAFF DISMISSALS

**Conciliation Board to
Give Verdict**

AT a meeting of the Area Conciliation Board of the Morecambe area to-morrow, Friday, the case of the three projectionists who were discharged from the Empire and Arcadian Kinemas, Morecambe, will be considered.

The men refused to work on Christmas Day as requested by W. Milner, general manager of the theatres, on the previous day, when he explained that as theatres were opening the cinemas would open also in accordance with the agreement between the C.E.A. and the N.A.T.K.E.

As they did not clock in on Christmas Day they were dismissed and three other men engaged in their place.

Strood Kiddies' Kinemas Banned

At Rochester Licensing Sessions, on March 11, the application by Basil Andrew Bigg for a music, singing and dancing licence for a children's cinema in the garden of the Mid Kent Hotel, Strood, was rejected.

Mr. Bigg stated that the room would accommodate from 80 to 100 children comfortably. He proposed showing only juvenile films, cartoons, and Westerns. He felt there was a big demand in Strood for a juvenile cinema.

The application was opposed by the police, who contended that the premises were unsuitable.

ALL FILMED IN GLORIOUS CINECOLOR!

1st "NORTH-WEST TRAIL" ☆ 2nd "WILDFIRE"

AND NOW

JAMES OLIVER CURWOOD'S

"GOD'S COUNTRY"

ROBERT
LOWERY



HELEN GILBERT



BUSTER
KEATON

TRADE SHOW

Wednesday, March 26th,
HAMMER THEATRE, 2.30

It's "Exclusive"

Provincial News in Brief

Swindon Fire Drill Order—E. F. Lyons' Kinema Deal—Barrow's Inspection Fee

ACTON Corporation Planning Committee has granted permission to Entertainments, Ltd., to develop a new cinema at Slough on Monday, Ivor Martin, of Uxbridge, secretary to the committee, is accused of receiving £154 and the key of the cinema.

Need of quarterly fireproof treatment of curtains and drapes is emphasised by Swindon Watch Committee, which has directed that anti-panic and fire-fighting drills be held weekly and that a register be kept of employees taking part.

Sussex Circuit

The Roxy, St. Leonards, and the Regal, Hastings, have been acquired by Cranfield Cinema, Ltd., which now controls four cinemas in Sussex. The directors are E. F. Lyons, joint managing director of G.B. Kalee, Ltd., J. C. Knowland, D. J. Knowland and L. Hunt. Cranfield Cinema acquired the Scala, Burgess Hill, from Mrs. Bingham, which after redecoration, was reopened as the Regal. The Cinema, Midhurst, was bought from London and Provincial Cinemas.

As no restrictions exist as to the exhibition of non-inflammable films, Dorchester Watch Committee recommends that only non-inflammable films be exhibited in the municipal buildings.

A renewed application by the Odeon, Lowestoft, for the establishment of a children's cinema club has again been rejected by the Lowestoft G.P. Committee.

G.B. Ball in Potteries

More than 1,200, including about 200 employees of the Gaumont-British Cinemas, were present at the ball at Stoke in aid of the Gaumont-British Benevolent Fund.

Michael Rennie, who made a personal appearance, was also the guest of a dinner, which included the Lord Mayor and Lady Mayoress, W. A. Hockley (G.B. circuit controller, Manchester), Bill Luckwell, manager R. C. Baker (Regent), and manager J. Ellis (Empire).

The licence of the Regent, Birkenhead, has been transferred from F. H. King to G. J. Barry.

Accrington Branch have granted licences to six Accrington cinemas for Good Friday shows from 2 p.m. to 10 p.m. Birkenhead Watch Committee has rejected an application by the Ritz for permission to allow patrons to stand in

a single row at the rear of the stalls and the circle.

At the request of E. Berry and Co., on behalf of the Trade, the Birkenhead Watch Committee agreed to consider on their merits films for exhibition on Sundays.

Barrow-in-Furness Corporation Electricity Committee is to charge one guinea for each inspection of cinemas and theatres carried out at the request of the Watch Committee.

Good Friday opening from 2 p.m. to 10.50 p.m. has been sanctioned at Barrow.

Colliery officials and their friends attended an exhibition of "It Can Be Done" at the Palace, Pontyberem.

The film, produced by the Big Six Film Unit, illustrates the scientific and manual work carried out in the laboratory and underground at Pentremawr Colliery. It was financed by R. W. Burgess, director and general manager of the Amalgamated Anthracite Company.

46,700 Kinemas in Russia by 1950

Speaking to a Swedish audience recently, Serge Ivanov, Russian film director, revealed that at the beginning of 1946 there were 15,200 kinemas in Russia, but when the existing five-year film plan is reached in 1950 the total would be increased to 46,701.

About the same number of films in colour and monochrome were being produced in Russia nowadays.

The production of special films for children is another important part of the five-year plan.

Australian Exhibitors Turn to Reissues

Reissues are becoming the order of the day in Australia.

As a result of the feature shortage, past successes are making their appearances in increasing numbers throughout the Commonwealth. Some country area exhibitors maintain that the revivals are netting better business than indifferent new features.

One step to alleviate the shortage has been taken by the Rank organisation. It has commissioned Ralph Smart, British producer, to make a series of films in Australia. First on the programme is a feature, a six-episode serial and a dozen shorts to be made at a cost of £150,000.



Maureen Glynn and Wilfrid Lawson as they appear in Grand National's *THE TURNERS OF PROSPECT ROAD*, which is reviewed in this issue

—AND NEWS ABOUT PRODUCT

Republic Schedule 25—RKO-Radio Trio for Trade Show in April

British Lion.—A message from Republic states that 25 pictures are scheduled for the third and final lap of its 1946-47 programme. Three top budget productions in preparation are "Crime Passionel," story of New Orleans' French Quarter, "Heaven for Jenny," comedy-drama, and "The Fabulous Texan." A deal has been concluded with Charles K. Feldman's Group Productions to produce two films on a profit-sharing basis.

Columbia.—The addition of two story properties to its production schedule is announced: "The Black Shadow," which Maurice Tombragel is writing for the screen from "Black, the Story of a Dog," by Alexandre Dumas the elder, and "Thunderbolt," which Hal Smith is writing from Jack London's short story, "The White Silence."

Exclusive.—"It's a Dog's Life," dog-racing featurette, is being released by A.B.C. on April 7, with "Till the Clouds Roll By." It is Exclusive's third release this year.

"Vengeance," the story of "Carmen," which has been playing for 14 weeks in New York, is to be Trade shown by Exclusive on March 27.

G.F.D.—Trade show and West End presentation of "The Man Within," Sydney Box's Technicolor offering, are being arranged by G.F.D. Film deals with smuggling on the Sussex Coast in the 1820's, and stars Michael Redgrave with Joan Greenwood, Jean Kent and Richard Attenborough. Bernard Knowles directed.

Grand National.—Maureen Glynn, star of "The Turners of Prospect Road" (Grand National) will attend the Trade shows at Manchester, Birmingham and Sheffield on March 21, 25 and April 3 respectively.

M-G-M.—David Lewis, producer for Enterprise, is in England for the world premiere of his film, "The Other Love," at the Empire on March 27. He also produced "Arch of Triumph" for Enterprise, with Lewis Milestone as director. Ingrid Bergman and Charles Boyer are starred.

Paramount.—James E. Perkins, managing director, was host at a Press party at the Hungaria to welcome

Corinne Calvert, 21-year-old French film star, who has been signed by Russell Holman of Paramount's production department. Miss Calvert, fair-haired and petite, was in London en route for America.

Pathé.—Allied Artists, Inc., for the first time since formation, has two pictures before the cameras. They are "The Gangster," starring Belita and Barry Sullivan, and "Tragic Symphony," based on the life of Tchaikowsky.

RKO-Radio.—Three major films will be Trade shown in April. They are Hitchcock's "Notorious" (April 1), Frank Capra's first Liberty production, "It's a Wonderful Life" (April 2), and the psychological drama, "The Locket" (April 3). The venue for each is Studio One at 10.30 a.m.

Merle Oberon has been signed by RKO-Radio to co-star with Dana Andrews in "Memory of Love," to be produced by Harriet Parsons.

Paul Lukas will play the leading rôle, that of an Alpine guide, in RKO-Radio's "The White Tower," which will be filmed in Switzerland. Edward Dmytryk will produce and direct the picture from James Ramsey Ullman's 1945 novel dealing with the experiences of a party of mountain climbers.

Warner Bros.—Walter Huston has been signed to appear with Humphrey Bogart in "Treasure of the Sierra Madre," which John Huston, the actor's son, will direct from his own scenario. The photoplay is based on a story by B. Traven dealing with the search for a lost gold mine in Mexico.

Joan Crawford's "Humoresque" will head a new group of Trade shows being arranged by Max Milder.

Twentieth Century-Fox has scheduled 20 pictures for 1947, requiring the heaviest production budget in the history of the company. They will include best sellers, outdoor pictures and musicals in Technicolor and the realistic type of picture.

Rex Harrison and Gene Tierney, who are starring together in the film of R. A. Dick's delightful poltergeist story, "The Ghost and Mrs. Muir," are to be teamed again in the film of another book by an English author, "Britannia News," by Margery Sharp, who wrote "Cluny Brown."



Edward Norris, Jean Gillie and Robert Armstrong in *DECOY*, the Pathe-Monogram production which was Trade shown on Wednesday

FINANCIAL FACTS AND FIGURES

Prohibit Quota Featurettes
is Bernstein's Plea

GRANADA'S £85,764 TRADING PROFIT

A HOPE that the new Films Bill will prohibit the production of featurettes designed expressly for quota purposes was made by Sidney L. Bernstein, chairman of Granada Theatres, in his annual statement on business. "There has," he said, "been a disquieting increase in the number of British films which attain, with a few feet to spare, the minimum length of 3,000 ft. required to qualify them technically to rank for quota purposes as 'feature films.'"

These, he considered, are doing much harm to the good name which British films now enjoy.

The full report of Granada Theatres shows a trading profit, after taxation and contingencies, of £85,764 for the year to September 30 last, as compared with £78,328. As already revealed, the net figure was £44,269, against £35,700, and the dividend was maintained at 10 per cent., leaving £53,349 to go forward.

The group's first consolidated balance-sheet shows total reserves of £211,925, as compared with £156,735 in the parent balance-sheet; sundry creditors £510,554, against £261,420; and current assets of £358,298, as against £214,771.

SHARE MARKETS

	This Week.	Move-ment.
African Theatres Ord.	£7	—
Assoc. Brit. Corp. 5/-		
Ord.	28/9	—
" 6% Pref.	30/-	-1/9
" 4% Pref. Pf.	24/6	—
A.P.P.H. Ord.	45/-	+1/3
Brit. & Dom. Films (12/-)	21/-	+1/-
" 5% Pref.	22/6	-1/3
Brit. Lion 7 1/2% Pref.		
(10/-)	15/-	—
Ord.	6 1/4	-1 1/4
Brit. Lion Studios Ord.	5/8	—
" 6% Pref.	24/6	-1/6
" 5% Notes	£92	£3
" 4% Debs.	£98	—
Capital Prov. News (5/-)	17/3	+1/-
Cine Television "B" Ord.	3/3	-1/3
Dufay-Chromex Ord. (2/-)	4/9	+1/4
Gaumont British Ord.		
(10/-)	26/9	—
" "A" Ord. (5/-)	13/3	—
" 5 1/2% 1st Pref.	28/-	—
" 3 1/2% Debs.	£105	£1
General Theatres Prefd.		
(6/8)	27/6	—
" 3 1/2% Debs.	£101	-10/-
Granada Theatres 1st		
Pref.	22/-	—
Kinemas Ord. (5/-)	13/6	—
Mde. Tussaud Def. (1/-)	6/-	-1/3
" Prefd. Ord.	26/6	-1/6
Moss Empires Ord.	45/-	+1/3
" Cum. Pref.	25/6	—
" 3 1/2% Deb.	£105	£2
Odeon Assoc. 4 1/2% Pref.	21/3	-1/6
" 3 1/2% Debs.	£100	-10/-
Odeon Props. 4 1/2% Pref.	23/6	—
" 3 1/2% Debs.	£105	—
" 4% Debs.	£107 1/2	—
Odeon Theatres Ord. (5/-)	48/9	+7 1/4
" 6% Pref.	30/-	+1/3
" 5% Debs.	£102 1/2	-10/-
P.C.T. 10% Cum. Pref.	40/6	—
" 7 1/2% "A" Pref.	34/6	+1/6
" 7 1/2% "B" Pref.	34/6	+1/6
" Construction 7% Pref.	31/9	-1/3
Scophony (5/-)	10/3	-1/6
Stoll Theatres Corp.	21/6	—
Twentieth Cent. Ord. (5/-)	3/9	—
" 6% Pref. (10/-)	10/6	-1/3
United Entertainments		
Ord. (5/-)	11/-	—

Freehold and leasehold properties, etc., costing £1,628,557, are shown at £1,305,775, after depreciation already provided for.

Mr. Bernstein revealed that business for the current year "has been continued at a satisfactory level, but the closure of theatres until 4 o'clock and the general 'black-out' conditions enforced by the recent fuel emergency restrictions, coupled with the exceptional weather, have had an adverse effect on receipts."

Owing to 39 per cent. of gross receipts going in entertainment tax, the average gross price of admission per seat of 2s. 1d. is reduced to an average net return of 1s. 2 1/2d.

NEW COMPANIES

Irish Studios, Ltd.—Registered in Dublin February 10. Capital, £1,000 in £1 shares. Objects: To erect and equip a studio or studios and other building for the production of films, etc. The subscribers (each with one ordinary share) are: James Maybury, 19, Botanic Avenue, Glasnevin, Dublin, solicitor's assistant; and Thomas Bourke, 116, N. Circular Road, Dublin, bookkeeper. The first directors are not named.

Dagmar Films, Ltd.—Registered February 18. Capital, £100 in 100 shares of £1 each. The directors are: David J. Grimes, 28, Warwick Road, W.5, solicitor; Rodolphe Gerder, O.B.E. (French), Claridges Hotel, W.1, film producer; and Mrs. Milada Ayrton (British, formerly Czech), 50, Wellington Court, N.W.7. Solicitors: Kirly Sons and Karuth, E.C. Registered office: 7/8, Great Winchester Street, E.C.2.

Wychcombe Studios, Ltd.—Registered February 20. Capital, £1,000 in £1 shares. To carry on business of film producers, etc. The directors are: Wm. Rosser-James, 43, Alexandra Road, Epsom (chairman), and Lionel Black, "Southernwood," Sevenoaks.

Betty Box Film Services, Ltd.—Registered February 20. Capital, £1,000 in 20,000 shares of 1s. Objects: To arrange for the supply of actors, actresses, film producers, directors, cameramen and technicians for film companies, proprietors or lessees of theatres, cinemas, etc. The subscribers (each with one share) are: Denis G. Truscott, 34, Palewell Park, East Sheen, S.W.14, incorporated accountant; and Eileen R. Pinnell, 22, Charing Cross Road, W.C.2, secretary. The first directors are to be appointed by the subscribers. Secretary: Eileen R. Pinnell. Registered office: 22, Charing Cross Road, W.C.2.

Platinum Film Productions, Ltd.—Registered February 21. Capital, £100 in £1 shares. The directors are: Paul W. Dixon, Holmfild, Dyke Road, Hove 4; and Robert Hakewill, 50, Preston Road, Brighton. Solicitors: Dixon, Ward and Co., 16, The Green, Richmond, Surrey. Registered office: Holmfild, Dyke Road, Hove 4.

Ganesh Productions, Ltd.—Registered February 24. Capital, £100 in £1 shares. Objects: To carry on business of film producers, etc. The directors are: Sir Edward Villiers, Kt., Colquhoun House, Broadwick Street, W.1; and David J. Grimes, 28, Warwick Road, Ealing, W.5. Solicitors: Kerly Sons and Karuth, 7 and 8, Great Winchester Street, E.C.2. Registered office: Colquhoun House, Broadwick Street, W.1.

Cine Teoranta.—Registered in Dublin February 20. Capital, £7,000 in 500 ord. and 6,500 pref. shares of £1 each. Objects: Film producers, etc.

Trident Films, Ltd.—Registered March 10. Capital, £100 in £1 shares. Film producers and exhibitors, etc. The directors are: Herbert H. Brownrigg and Rosanne Brownrigg, of 51, Margrave Gardens, Fulham, W.6. Registered office: 4, Broad Street Buildings, Liverpool Street, E.C.



Cedric Hardwicke and Sally Ann Howes in a scene from *Michael Balcon's adaptation of the Dickens' novel NICHOL'S NICKLEBY* (G.F.D.)
reviewed on page 11

From Eire

UNION'S NEW WAGE
OFFER TO WORKERSText of Terms Agreed
to by Exhibitors

KINEMA workers in Dublin have registered a large majority vote in favour of accepting the offer which their union (Irish Transport and General Transport Workers' Union, Cinema Workers' Branch) had obtained from the Theatre and Cinema Association.

First-run houses in Dublin are classified A1 over 1,000 seats and A2 less than 1,000 seats. Houses other than first run which have a 3 p.m. opening are classified as B, and 1,000-seaters which open at 6 p.m. (36-hour maximum week) are classified C1. Those under 1,000 capacity are C2.

General concessions agreed to by the exhibitors include: All cleaning duties for usherettes will be abolished, also cleaning duties for uniform staff, on Sunday afternoon. Time-and-a-half pay for Bank Holidays and for all overtime up to midnight, and double pay after midnight. Double-time pay in lieu of day off. Junior ushers, on reaching the age of 23, will be retained in employment and paid full usher's rates.

Under the new maximum scales, chief operators' wages range from £8 2s. 6d. in A1 houses to £5 5s. in C2 houses; second operators from £6 6s. down to £4 5s.; and third operators from £5 down to £4 5s.

Chief Ushers' wages range from £5 15s. in A1 houses to £4 in C2 houses; ushers from £5 to £3 17s. 6d., and usherettes from £2 15s. to £2 2s.

In A1 and A2 houses, male cleaners receive £5 5s. and £4 5s. respectively, and in all houses ordinary female cleaners receive £2 2s. per week.

The increases in some categories have been around 21s.

Odeon of Ireland

The name of Rank's Circuit in Dublin, Metropole and Allied Theatres, Ltd., has been changed to Odeon Cinemas, Ireland, Ltd., and the Metropole, Dublin, is to be rebuilt.

The theatre itself will be completely modernised and at the sacrifice of a few seats will be made Dublin's luxury cinema with a new restaurant, cocktail bar and a reorganised ballroom.

The Week in Scotland

CINEMA CLUB'S
28th ANNUAL

Men in Office for 1947-48

ATTEENDANCE at the 28th annual meeting of the Glasgow Cinema Club was the best for many years. H. S. Coxall, on demitting office, expressed thanks to vice-president Mrs. Grove, and the executive officers.

As Mrs. Grove was not going forward to the chair, Jack Breckenridge, Milngavie, and James Archer, of La Scala, were nominated, the former being elected.

Election of officers was as follows: Hon. president, Sir A. B. King; vice-president, A. H. Tamplin; treasurer, W. Carlas; secretary, W. Kempell (for 20th successive year); auditor, John H. Turner. Executive committee: John Boyd, W. Bendin, Junr., E. Bryson, C. T. Lowe, C. Wingate, George Marks, J. McCabe. Votes of thanks to the retiring members of the executive were carried, on the proposal of Past-President A. C. Melville.

Mr. Breckenridge, a keen amateur golfer, was convener of the Sports Section last year. He has suggested that the annual Gleneagles outing should be held on Friday, May 9, the day before the big European Football Match at Hampden, in the hope that several London exhibitors may be able to participate.

"Back to Normal" Muddle

Some confusion occurred in Scotland by the lack of proper directives concerning the resumption of normal opening hours, quite a few continuing with the crisis hours. With the continued bad weather, however, business last week was certainly no better than it had been.

George Palmer's Latest

The Picture House, Kilbirnie, Ayrshire, has been purchased by George Palmer, chairman of Associated G.P. Theatres. Extensive reconstruction, which will increase the capacity to 1,200, is contemplated. The Crown, Glasgow, with the surrounding block, has also been acquired and it is planned to rebuild the cinema to seat 2,100.

Westrex Installed

Second cinema in Scotland to be equipped with the latest Westrex sound system will be the George, at Troon, Ayrshire, where installation started on March 17.

King's Park Fire

Slight damage to the balcony was caused last week-end by fire at the Florida, King's Park. Business was not interfered with.

Loew's International

Promotions

The promotions of Louis Lober and Maurice Silverstein to the positions of associate regional directors of Loew's International Corporation are announced.

During the war, Lober was chief of the Overseas Motion Picture Bureau of the O.W.I. His area comprises Continental Europe and the Middle East. Silverstein, formerly supervisor for South-East Asia, is in charge of the Far East.

Selznick Appointments

The U.K. Selznick Releasing Organisation has acquired the services of Gwyneth Jenkins and Marjorie Hearse to assist Harold David with publicity and editorial research.

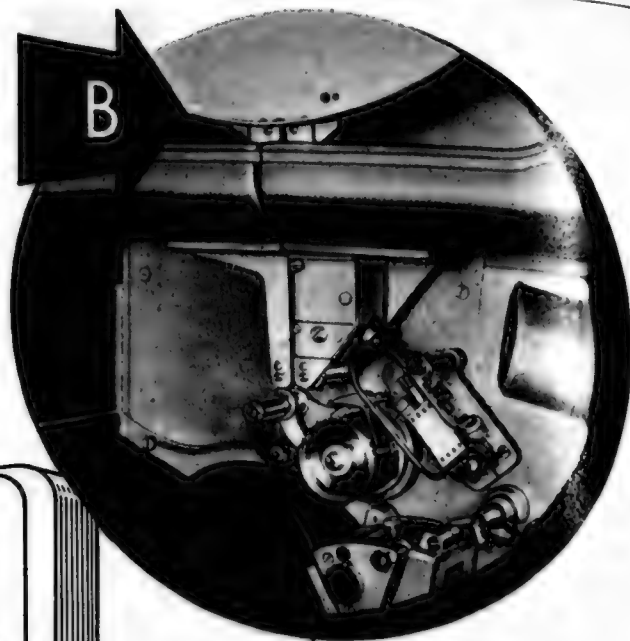
Miss Jenkins was previously head of the "Visitors' and Speakers' Union," having served four years in the Film Division of the U.S. Information Service. Miss Hearse was for seven years assistant to the Disney film representative.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS





A AUTOMATIC ARC

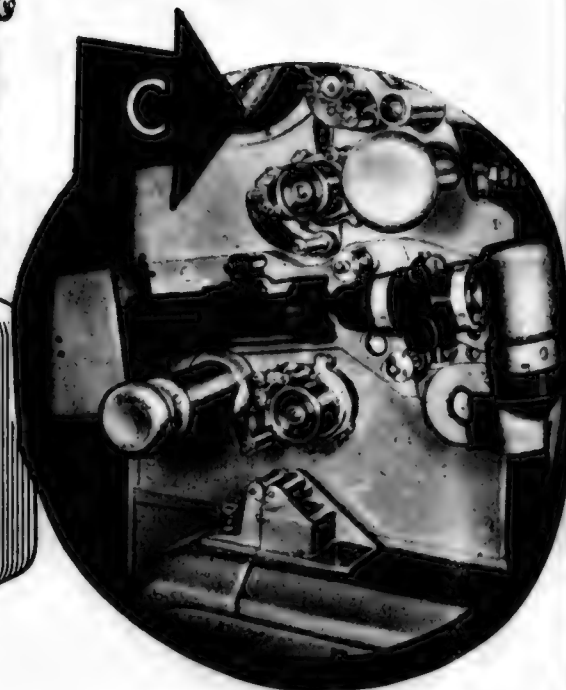
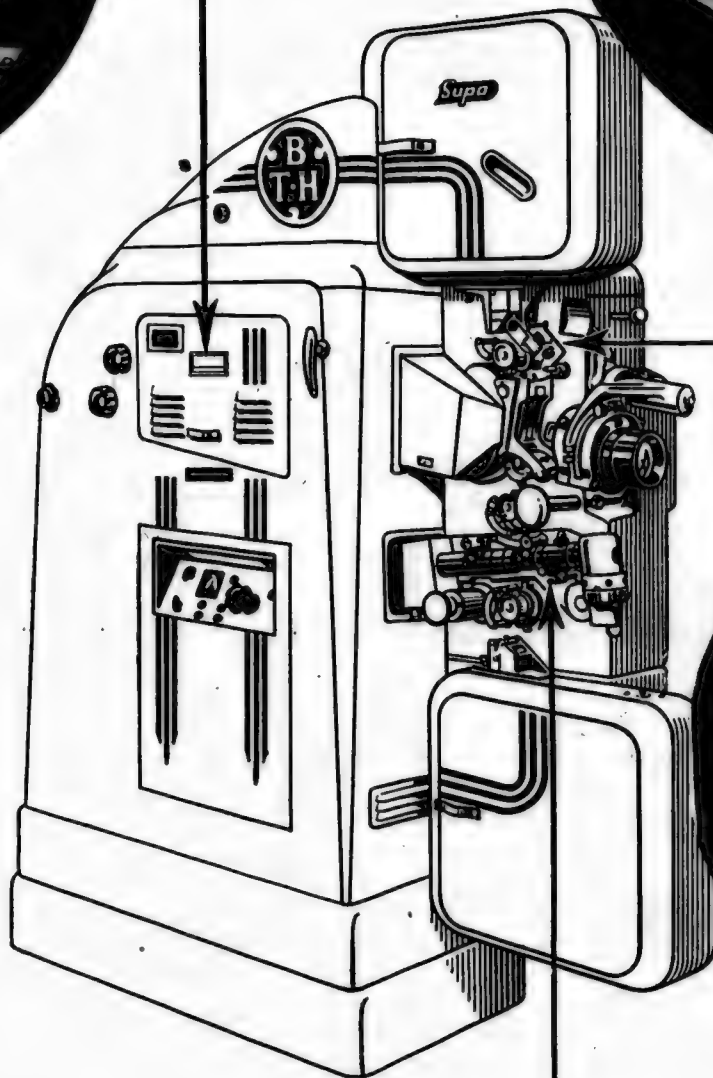
Larger mirror, Automatic striking, automatic feed and automatic focus control.

B FIREPROOF SPOOLBOXES

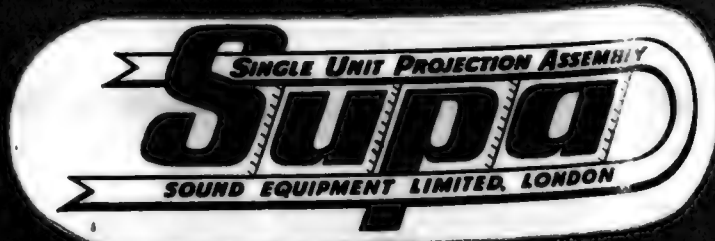
Complete protection—in the event of film fire the Spoolboxes are sealed automatically by the guillotines isolating the short length of film between them; motor and arc automatically shut down immediately the fuse fires.

C SOUND DRUM UNIT

Self-contained integral gearless eddy current drive and eddy current damping giving ripple free film motion. New optical system enables additions for future advances such as multitrack recording.



Projection Room Equipment



SHOWMANSHIP

LIKE the rest of the KINE., the Showmanship section this week goes, for a time, into streamlined form. Overtones of the crisis and paper shortage make this condensation imperative, but although less individual space can be given to each campaign mentioned on this page, everything sent in will receive the same scrupulous attention as ever.

While the majority of entrants will perhaps have to be content with a single line of acknowledgement, their work will be carefully considered. Where eligible, one will be in line for the monthly prize, and it will be duly noted in connection with the over-the-year contest, especially from the point of view of consistency of effort. Any mention, however small, will count towards qualification for Showmanship Certificates—in fact, although a reduction in space is temporarily with us, the same standards prevail. Even though photographs for a while cannot be published, all those sent in will receive careful consideration, and they will be given appropriate mentions and will count in the competitions.

The February contest for the monthly Showmanship Prize of £5 was complicated by the crisis and the temporary suspension of publication, and judging has been a little more difficult. Careful scrutiny of everything received during the period, however, revealed that in spite of all handicaps showmen had carried on, and many of them had made capital out of the appalling conditions, and had enterprisingly linked their exploitation with national events.

It has been yet more proof of the industry's capacity to rise superior to the worst that fortune can hand out.

February's winner is L. Stanley Hodnett, of the Gaumont, Middlesbrough. His campaign for G.F.D.'s "Great Expectations" was well rounded, widespread and full of efficiency and well-planned detail work. Hodnett is a consistently resourceful and enterprising showman, and it gives me especial pleasure to be able to recognise his ability by awarding him this prize.

Official Assistance

D. MACKRELL, of the Playhouse, Dewsbury, solved some of his throw-away problems ingeniously when he put "The Green Years." Printing is a problem just now, but he arranged a tie-up with the local National Savings Committee and they agreed to supply 8,000 throwaways, free of charge. The question of distribution was solved by the Municipal Electricity Department agreeing to help by distributing the throwaways to all their customers.

Reminding Them

BUSES were used by G. Ray, of the Regent, Bradford, as an advertising medium to help put over "Appointment with Crime." Working along the lines that an appointment was something that had to be remembered and aids to memory, like Pelmanistic methods, were useful to people whose memories were faulty, a card was placed in all buses passing by the cinema. This read, "Tie knot in your handkerchief. Don't forget that you have an Appointment—With Crime." Details of cinema, playdate and screening followed. Handbills, 5,000 of them, bearing similar wording, were also distributed a week before playdate.

Through Their Eyes

E. CARPENTER, of the Union, Luton, arranged all his exploitation to emphasise the new technique in "Lady in the Lake," in which the audience experiences all the action through the eyes of the star and the lens of the camera. For instance, in the barber shop tie-ups, displays over the customers' mirrors read: "Portrait of the Detective in 'Lady in the Lake' at the Union." and "Everything that happens to the star appears to YOU in 'Lady in the Lake.'" Intelligent exploitation, this!

Hospital Foyer

At the Majestic, Rochester, Allan Williams used his initiative to adapt the foyer for the exploitation of "Green Danger" by creating in his foyer a realistic operating theatre. Nearly £150 worth of equipment was loaned for the occasion by St. Bart's, Rochester, including operating theatre

equipment and all instruments, the operating table, all green and white robes, bottles of nitrogen, CO₂, anaesthetic, surgical instruments, glass tables, and even rubber gloves.

The chief "theatre sister" visited the theatre to give the O.K. on the exact layout, and with the aid of wax figures, loaned by a local shop, the "surgeons," "sisters" and "nurses" were robed accordingly.

Noteworthy Effort

FROM W. Knott, trainee at the Eltham Palace, I have received an account of the way in which manager T. Richards and his staff exploited "Night and Day."

The Palace is capped with a dome in which are four circular window openings more than a yard in diameter. In these were placed opaque boards in which were cut musical notes and signs, stars, etc. Coloured tissue paper pasted behind these openings allowed the lights in the room to shine through, so that after dark it appeared as if the dome were decorated with neon lighting.

Bookwork

IN the foyer of the Enfield Rialto I found an enormous model of a book on the open pages of which were the title of "Great Expectations," with a photo-enlargement below of a scene from the picture and the comment, "Bringing to life with true reality the memorable characters of Dickens."

A tiny electric bulb behind the figures gave a halo effect which caught the eyes of passing patrons. Manager B. Stern told me that the book had been made by his foreman from odds and ends, and the photo cut-out provided by assistant manager W. Beattie. A pleasing co-operative effort.

Window Work

PUTTING over "13, Rue Madeleine," A. M. Carpenter, of the Gaumont, Barnstable, ran a neat competition which had widespread appeal. In each of 13 shops in the area articles not normally sold were placed in the windows, accompanied by publicity posters which explained the contest and plugged the film.

The public was invited to detect these articles and to enter for the contest on a specially printed and widely distributed form. It was a very successful effort which won generous notice in the local paper and created great advance interest in the picture.

Colour Change

PRESTON SWAN, of the Elephant, Shawlands, Glasgow, to gain advance publicity for "Green for Danger," made traffic signal models which were placed at prominent positions in the vestibule and, by means of time flashers, sent out the message: Stop—Caution—Green for Danger; backed by appropriate colours. A query card by each sign read: "What's wrong with the traffic lights?"

Laughter Line

J. W. FORD, of the Essoldo, Spenny-moor, put over "London Town" in a variety of ways, including hair style contests, dance hall tie-ups and window displays in local shops. The stunt which attracted most atten-

tion, however, was the display over his canopy of a broken seat, with a banner beneath it offering a reward for information leading to the discovery of the man who laughed so hard at Sid Field that he left the seat in a damaged condition.

Not original, perhaps, but notable because it was so placed that queues at two bus stands opposite could not fail to see the display.

Three Points

ONCE again, A. J. Brown, of Cardiff's Empire, has weighed in with an outstanding campaign, this time for "The Jolson Story." Of his varied angles of attack, three were especially notable.

He had a "favourite story" contest, well publicised in the local Press, which drew entries from all over Wales and parts of England—the winning entry coming from Melksham. He had an attractive piano-organ interlude by resident organist Idris, this being strikingly advertised by a very neat impressionist display.

And, finally, he had a really eye-catching front-of-house, with a huge black-and-white impression of Jolson's head and hands—coon style—mounted over the canopy.

Up to Standard

GEORGE BERNARD, of the Odeon, Bury, a showman who has been sending in consistently bright entries which unfortunately I haven't been able to describe in detail, maintains his standard with a neat piece of work for "The Dark Mirror." His foyer display consisted of two cleverly contrived dark mirrors, placed obliquely to each other, showing the contrasting reflections of the same girl, thus expressing graphically the theme of the picture.

In addition, he persuaded local tradespeople to place over their mirrors slips which read, "You have one reflection in this mirror—Olivia de Havilland has twin reflections in 'The Dark Mirror' at the Odeon." A neat way of securing widespread notice.

Holiday Angle

THE highlight of W. O. Jackson's exploitation for "Blue Skies" at the Odeon, Rhyl, was a very effective tie-up with the Rhyl Holidays Publicity Association in their window in the main thoroughfare of the town. A large map headed, "The Holiday Wonderland of North Wales," had an arrow pin-pointing Rhyl, and in front and below this were photographs taken in summer of the promenade, etc., and a large card worded, "Thousands of visitors will be coming this summer to see the blue skies at sunny Rhyl, but YOU can see 'Blue Skies' at the Odeon NOW!" Stills completed this tie-up.

Natural Aids

GETTING permission from residents in ten houses leading to the Princess, Peterborough, E. P. Hills built ten snowmen 6 ft. high in each of the front gardens. Each snowman was completed by an old bowler or trilby hat obtained for 2d. each from a local rag-and-bone stores. Round the neck a card was hung, worded: "Let me tell you to-night, Robert Donat's in 'The Citadel' at the Princess." Neat and topical!

In Brief

IT is regrettable that space forbids more than a formal acknowledgement of the very good work done by the following showmen: D. Nicol, Odeon, Motherwell; F. W. Minde, Odeon, Eltham; H. G. McGill, Pavilion, Cardiff; J. McTaggart, Playhouse, Fraserburgh; E. V. Walls, Clifton, Gt. Barr, Birmingham; Ralph Phillips, New Cross Cinema; Nigel F. Lockyer and assistant R. E. Holdell, Ambassador, Slough; T. B. Wilkins, Corona, Liverpool; L. W. Graves, Odeon, Lowestoft; M. Sanders, State, Grantham; A. J. Burl, Odeon, Llandudno; J. W. Ellis, Empire, Hanley; C. Drisdale, Capitol, Leith; S. E. Robinson, Regent, Hinkley; T. Harvey, New Cinerama, Glasgow.

The Manager Still Has His Say



HOW are you catching up with our major problem, the one-third power cut? For goodness' sake leave the picture alone—and it takes up a third of our juice. Two and a half shows instead of three seems a logical cut except on Saturdays. Then cleaners' lights carve a big slice out of our light bill, and cleaners love to grab hold of a handful of switches, hoping for the best. We can't reduce maintained lighting too far, and rotary ventilating machinery is a pet keep-em-turning with quite a few licensing authorities. I'm afraid these chaps will have to do a "Nelson Act" for the first time, possibly, in history.

I am glad that nothing has come of the suggestion to affiliate with the T.U.C. I'm all for organised labour, but I think managers are better away from affiliation with their own staff, which is what that would mean.

A manager, ex-field officer, tried to run his cinema as he did his platoon: he's looking for another job now. Moral: with conditions of labour like they are to-day, you daren't even start where you left off when the war broke out.

The shortage of prints isn't as bad as it sounds. A virgin print is an awful headache when our machines suffer from Anno Domini. Alibis are ten a penny with old prints.

Patrons are kinder, gentler now. Whenever anything goes wrong, they blame Mr. Shinwell. Let us be grateful for small mercies.

Observation Window

TECHNICAL NEWS IN BRIEF

INCREASED manufacturing costs are responsible for a rise in prices of carbons agreed by C.E.A. General Council. Increases are 15 per cent. on H.I. and 20 per cent. on L.I., rounded to the nearest shilling.

A defence of the Carbon Pool was made by W. J. Speakman, chairman of the N.W. C.E.A., in reply to Llew Edwards, who suggested the time had come when the pool should be dissolved. He pointed out that the pool was no monopoly, but the actual pooling of resources by manufacturers. As long as workers demanded more pay and shorter hours, price increases were unavoidable.

A tribute to the work of the pool came from P. M. Hanner, who said he thought it a miracle the pool had kept exhibitors supplied with a product of such good value.

Wednesday evening's B.K.S. lecture by David Hand on "The Production of Cartoon Films" was voted by members as one of the most entertaining and instructive of this winter's series. The lecture will appear in abridged form in a future KINE.

A link with the old Guild of Projectionists has been severed by the death of H. B. Smith, chief projectionist at a Liverpool suburban cinema, the Mayfair, and vice-president of the Guild for many years, when he was at the Trocadero (G.B.), Liverpool. Bert Smith was a tower of strength on the Guild General Council and the success of the organisation was largely due to his untiring efforts.

STUDIO NEWS AND VIEWS

Rawnsley Quits Research-Dept. for "Frame" Test

DAVID RAWNSLEY, head of the Rank central research organisation has gone into production with a four-reel experimental film making use of "independent frame" . . . the top secret production process, first exclusively reported in this column over a year ago. I further understand that Rawnsley has received several offers for the exclusive right to his system from Hollywood producers. The film, being made mostly on location, will be generally released to the public when it is complete. "Independent frame" is still being kept a top secret: it makes use of elaborate B.P. and miniature work to achieve its effect.

Rawnsley, operating with a private publicity agent, has put out a story this week that "with a weapon such as this in our hands Britain could turn out in a year not only enough films to fill our own cinemas and make us independent of imports, but in sufficient quantities to enable us to make an immense quantity as well as quality drive for the world markets."

If this is true, no wonder Hollywood is worried. Anyway, Rawnsley is so keen on this aspect of his work that he is handing over the reins of the research department to devote all his time to "independent frame."

Claims for Britain's Hope

I STARTED something last week when I asked what was being done by our producers to find a British equivalent to Bob Hope.

More than one producer has told me that we haven't a writer who could tackle such a script a renter points out that a group of top-star comedies made in the early war years were a financial failure, and agents have written in with details of artists who "only need a chance to make good."

Had an interesting reply from Bill Watts, of the Bill Watts Agency. He points out that Michael Howard (now playing in Ealing's "It Always Rains on Sunday") has great possibilities. Michael played the Hope rôle in the British stage version of "The Cat and the Canary" recently.

Bill also lists some other possibles, and adds: "Every studio I have submitted him to, agree with me that in Peter Sinclair we have a potential box-office star, but are waiting for a suitable story for him."

"Surely the quickest way to get British comedies going is to put these artists under contract and have stories written for them rather than wait until something turns up?"

I agree. But star-building and part-writing are, if not unknown, very unpopular with a majority of our producers.

Good Time for Jean

SYDNEY BOX has started a "prestige" picture at Gainsborough. It is "Good Time Girl," a story which analyses the causes and seeks to find a solution to one aspect of juvenile delinquency in London's West End. The film gives Jean Kent her first starring rôle.

Young Samuel Goldwyn agreed with me on this subject of star-building. I was speaking to him on the "Good Time Girl" set last week. "But," he says, "your star system will come in time." Goldwyn, 22 and full of enthusiasm, has been at Gainsborough since his release from the U.S. Army in the autumn of last year. Current film is his first production job—as associate to Sydney Box.

He started off on the "Christopher Columbus" unit. Gainsborough wanted a Technicolor camera to shoot this film. Last year no camera was available. Then, early this year Technicolor had a camera clear at the last moment, but Gainsborough had not completed its script. Very wisely, the project was shelved for 12 months.

About his future plans he has little to say, except: "I'll not direct for the old man."

Production Held Up

DIRECTOR David MacDonald cites "Good Time Girl" as his ideal type of picture because it has plenty of action. Work is going ahead pretty smoothly, although the unit had one of those unfortunate delays during the first few days of production.

In one sequence, Jean Kent has to disguise herself after an escape from the law. Sequences were shot with her wearing a wig, but the effect wasn't satisfactory, so MacDonald had to re-take.

David, of course, recently shot "The Brothers" for Gainsborough. This is now ready for handing over to the renter. This promises to be a really fine picture. It is seldom that one hears praise for a film from the boys on the floor, and reports from those who have seen rough cuts indicate that it will be among the best the studio has turned out.

Nettlefold Programme

PRODUCTION programme for Nettlefold is pretty full this year. Butcher's finishes "The Hills of Donegal" on March 22.

John Corfield is set to take over with an eleven-week schedule, making "The Milk White Unicorn."

After that the first Columbia picture will start. This is "The First Gentleman."

Pascal's Italian Plans

GABRIEL PASCAL, apparently all set to make pictures in Hollywood, also has ideas for making a stamping ground for himself in Italy.

My Scottish correspondent has been talking to Frank Dermody. Dermody was, for nine years, producer at the famous Abbey Theatre, Dublin. Now he is set to go to Italy to direct an English remake of an Italian film for Pascal's producing company.

But before that he is off to Hollywood as co-producer with "Gabby" of "The Devil's Disciple."

Men and Movements

With 17 years' experience as casting director, **Weston Drury** has signed a further four years' contract with the J. Arthur Rank organisation.

Whole crowd of Korda stars arrived this week, among them **Paulette Goddard**, **Burgess Meredith** and **Constance Collier**.

Congratulations to **John Jay**, now made chief of the Shepherd's Bush stills department. He joined the company thirteen years ago.

Good luck to **Enid Jones**, who leaves Gainsborough to take over publicity for Korda productions at Sound City this week.

Wesley Ruggles has been holding production conferences in the U.S. since he flew there from this country last week by Pan-American.

This week's P.S.: Bright line by Pine-wood's Ray Anzarut, retitling new Archer film to "End of the Shiver."

P.G.B.



chester. Milgate continues on the committee.

R. T. Stott was chairman, in the absence of J. Brearley through illness.

Officers were elected as follows: Chairman, J. Brearley; president-elect, F. Blinkhorne; secretary and treasurer, J. Howe (Palace, Pendlebury); assistant secretary, F. E. Baldwin (Manchester News Theatre); auditors, T. Harrop and L. Bailey; committee, president, president-elect, chairman, immediate past-president, secretary, assistant secretary, and Messrs. R. T. Stott, W. H. Ellwood, B. C. Gibbs, F. A. W. Stanbury, T. Harrop, E. L. Jennings, J. Howe, H. Smith, V. O. McNiff, C. Brown, J. Mather, A. Seddon, A. Leigh and Coun. W. Woolstencroft. Delegate on Cinematarians' Committee, J. Brearley.

The reunion took the form of a hot-pot supper and entertainment, F. Collinson presiding.

J. Alexander has taken over the management of the Astoria Cinema, Coventry, in place of the late A. Newman.

Henry J. Rowe, of Fosse Croft, Fosse Lane, Bathaston, Bath, has been appointed N.A.T.K.E. organiser for Bristol and District in succession to the late A. G. Singlehurst.

G. J. Barry, formerly relief manager at the Carlton, Tuebrook, Liverpool, has been appointed manager of the Regent, Tranmere. He succeeds Mr. King, who has transferred to the New Regent, Liverpool.

Staffs of the Rialto and Plaza, Maidenhead, attended a presentation party in honour of **Geoff. Warren**, who is leaving to take up an executive position with the Ron Harris Sound Film Library. **H. Clark**, manager of the Plaza, will take Mr. Warren's place, and **Mr. Fielden** will take over at the Plaza.

John Tatham points out that Trade reviews of "We Do Believe in Ghosts," released by Exclusive, all registered him as "John Latham." The error was presumably made in the distributing offices. Anyway, the name is Tatham, and this is his first feature lead in British films.

Peter Grant takes over management of the Zonita Kinema, Amptill, Beds.

John Holden, who recently retired from the Pavilion, Ormskirk, Lancs, has been presented with a cheque from the directors and a timepiece from the staff. **Arnold Fielding** is the new manager.

G. W. Scott-Buccleuch, A.B.C. supervisor, is awaiting admission to a sanatorium, where he is to undergo treatment for T.B.

Bruce Denham, the organist at Odeon, Worthing, has married **Joan Martin**, assistant secretary to Melville Gilliam, of the Connaught Theatre.

J. Brearley, chairman of the Lancashire Cinema Old Boys' Association, has had to undergo an operation.

Reginald Jordan, a theatre and cinema manager before the war, is now the B.B.C.'s publicity officer for the North Region.

Oyrl Martyn, from the Davis Theatre, Croydon, has been appointed resident organist at the Electric, Bournemouth.

ABOUT PEOPLE

Lancs Old Boys' Annual Meeting: Maidenhead Switch Over

Frank Collinson (left) was elected president of the Lancashire Cinema Old Boys' Association in succession to Vic Milgate at the 23rd annual meeting in Manchester.

Charles Dyke succeeds C. W. Wright Pitchford as manager of the Grand, Handsworth, Birmingham.

Alfred Redvers Hudson has been appointed to manage the Central and the Picturedrome, Stamford, in succession to Mr. Ducker.

R. J. Whiteside is relinquishing his position as manager of the Zonita, Amptill, Beds.

C. Ross Hutchinson has joined the board of Moviegram (Equipment) Ltd., publicity display specialists.

Alligan Appointment

Gainsborough Studios has appointed **Arthur Alligan** and **Eric Williams**, *Sunday Dispatch* reporter, as assistants to Tom Burdon, director of publicity. **Leslie Frewin** becomes personal assistant to Burdon.

Critics' Circle Officers

The following officers of the Film Section of the Critics' Circle have been elected for the ensuing year: Chairman, **Stephen Watts** (*Sunday Express*); Vice-Chairman, **Paul Holt** (*Daily Express*); hon. Secretary, **Milton Deane**.

Obituary

LORD TYRRELL

President of B.B.F.C.

Since 1935

LORD TYRRELL, President of the British Board of Film Censors since 1935 and former British Ambassador in Paris, who died in London at the age of 80, had always been interested in the film industry and used to recall the days of the "old Biograph."

He had been ill for some weeks with broncho-pneumonia. Apart from his film-censorship work, Lord Tyrrell was best known for his advocacy of the *entente cordiale* which he did much to cement.

Lord Tyrrell looked on the film industry as one of the most powerful factors in the education of the public and in the promotion of better understanding between the peoples of the world. He succeeded the late Edward Shortt, K.C., a former Home Secretary.

The first holder of the title, Lord Tyrrell was the son of the late William Tyrrell, judge of the High Court in the North-West Provinces.

He was appointed permanent Under-Secretary of State for Foreign Affairs in 1925.

Lord Tyrrell was a Catholic. In a speech soon after his appointment as president of the British Board of Film Censors he gave a warning against introducing into films controversial political and religious subjects.

Of efforts to "purge" the screen, he said: "A continuing clean screen will lead eventually to heights of popularity which we at the moment can hardly visualise."

The cinema, he said on another occasion, if properly adapted, was unquestionably the cleanest form of entertainment in this country today.

The death took place on Tuesday, March 11, at the age of 81 of A. Gale, head of D'Arbly Press, the film titling service. The business is being continued by Mr. Gale, Jun.

Horace Newman, manager of a Coventry cinema, has died at the age of 64.

Classified Advertisements

SITUATIONS VACANT

MANAGER required for medium-sized London cinema; splendid opportunity; permanent position; **LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY**; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly.

THREE first-class Managers required; must be fully experienced in cinema management; permanent position and progressive to the right man; splendid opportunity.—Send photograph and all particulars in first instance, which will be treated in the strictest of confidence to Wardona Cinemas, Evelyn House, 62, Oxford Street, London, W.1.

EXPERIENCED Managers required; comfortable and permanent position assured to applicants with suitable experience.—All applications treated in strictest confidence.—A., Box 75, Kinematograph Weekly.

SMART Manager wanted for modern cinema, 700 seats; independent circuit owned; excellent opportunity for live wire.—Write, giving full particulars, to General Manager, J. H. L. Theatres, Ltd., 16, Curzon Street, London, W.1. Interviews by appointment only.

MAJOR Film Distributors require Barring Clerk.—Write, stating age, experience and salary required, X., Box 22, Kinematograph Weekly.

WANTED, Second Operator; small modern cinema; South.—State age, experience and references, O., Box 63, Kinematograph Weekly.

WANTED for Private Theatre (RCA), West End, intelligent Boy as Third Projectionist.—State salary, experience, Q., Box 65, Kinematograph Weekly.

SITUATIONS WANTED

EXPERIENCED MANAGER DESIRES APPOINTMENT OR ACTIVE PARTNERSHIP. CAPITAL AVAILABLE.—O., BOX 39, KINEMATOGRAPH WEEKLY.

YOUNG Man (37), single, Public School education, four years' managerial experience with E.N.S.A., previously in commerce, wishes Cinema/Theatre management, London/Provinces. Commercial and Professional references.—Y., Box 73, Kinematograph Weekly.

WANTED, position as Manager, House Engineer or Chief Operator, with son as second; lifelong experience, London and provinces; go anywhere if accommodation available.—V., Box 70, Kinematograph Weekly.

RELIEF Manager seeks position; fully experienced.—M., Box 61, Kinematograph Weekly.

EXPERIENCED Operator-Manager requires new position; full of energy; age 40; all-round knowledge of trade.—O., Box 77, Kinematograph Weekly.

CHIEF Projectionist (age 38), conscientious, 20 years' experience, requires permanent position, or as Trainee Manager. Accommodation essential.—Z., Box 74, Kinematograph Weekly.

RELIABLE Chief Operator, 30 years' experience, seeks position; London or near preferred; excellent refs.—Operator, 29, Camden Road, N.7.

CHIEF Operator (age 26) requires position; 10 years' experience, B.T.H., RCA, E.N.S.A.; go anywhere.—W., Box 71, Kinematograph Weekly.

YOUNG Man (21), demobbed, ex Naval intelligence, seeks progressive job; excellent education, commercial training; experience in film journalism, editorial work, publicity.—S., Box 67, Kinematograph Weekly.

EXPERT Shorthand-Typist available evenings, 6-8; own typewriter.—B., Box 6, Kinematograph Weekly.

FIRST-CLASS Cinema Organist with managerial experience seeks position as manager/organist.—Replies, G., Box 6, Kinematograph Weekly.

ORGANIST seeks position; any type of organ considered; urgent.—O., Box 7, Kinematograph Weekly.

QUALIFIED Documentary Film Editor and Negative Cutter now free for engagements; good refs.—X., Box 48, Kinematograph Weekly.

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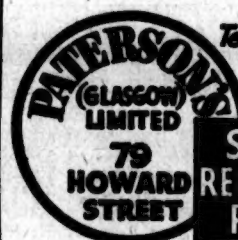
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**SEATING
REPLACEMENTS
REPAIRS**



Thursday

Devil Bat's Daughter (Pathe)

Own Theatre. 2.30 p.m.
Cast: Rosemary La Planche, Joan James, Michael Hale. Director: Frank Wisbar.

A girl is found unconscious in a country road at night and later explains that she was visiting a haunted house formerly occupied by a doctor who was believed, during his life, to be a vampire. This is the opening of this P.R.C. thriller in which action, mystery and suspense are said to be the keynotes.

Seven Were Saved

(Paramount)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Richard Denning, Catherine Craig, Russell Hayden. Director: William Pine.

Produced with the co-operation of the U.S. Army Air Forces, the picture combines authenticity and a story of six men and two women adrift on a raft in the Pacific.

Friday

When You Come Home

(Butcher's)

Palace. 2.30 p.m.
Cast: Frank Randle, Diana Decker, Fred Conyngham, Leslie Sarony, Leslie Holmes. Director: John Baxter.

Randle, in his sixth starring comedy, is seen as an odd job man employed in an old-time music-hall. Dr. Franklin,

LONDON TRADE SHOWS

Films to Be Trade Shown Between
Thurs., March 20 and Wed., March 26

a hypnotist, and Botts, a solicitor, learn that the centre of the town is going to be replanned and if they can buy the theatre they will make a fortune. Randle hears of the plot, becomes a hit in a charity premiere, and finally unmasks the hypnotist's scheme.

Missing Lady (Pathe)

Own Theatre. 2.30 p.m.
Cast: Kane Richmond, Barbara Reed, George Chandler. Director: Phil Karlson.

Another adventure of The Shadow, the playboy-detective. He investigates the theft of a jade statuette and a skirmish with a tough leads to a false charge of murder, mysterious killings and a surprise ending.

Monday

Below the Deadline (Pathe)

Own Theatre. 2.30 p.m.
Cast: Warren Douglas, Ramsay Ames, Jan Wiley. Director: William Beaudine.

A nerve-shattered soldier returns home to find his brother murdered by big-shot gamblers and sets out on a mission of revenge. The story revolves round political corruption and an exposé of the methods of those who operate the "26" dice game, a craze now sweeping America.

Tuesday

Queen of Burlesque (Pathe)

Own Theatre. 2.30 p.m.
Cast: Evelyn Ankers, Carleton Young, Rose La Rose. Director: Sam Newfield.

A murder mystery set against the background of non-stop vaudeville show business.

Rose La Rose, Broadway's well-known burlesque show entertainer, is featured.

The Shocking Miss Pilgrim
(20th-Fox)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: Betty Grable, Dick Haymes, Anne Revere. Director: George Seaton.
New Betty Grable picture in Technicolor, featuring an unpublished musical score by George Gershwin. The story follows the adventures of one of the first woman typists.

Undercover Girl (M-G-M)

Own Theatre. 10.30 a.m.
Cast: Ann Sothern, Barry Nelson, Mark Daniels. Director: Harry Beaumont.
The latest edition of the "Maisie" series. Maisie, on her way to New York, is robbed of her belongings. She reports to the Los Angeles Police Department and is persuaded to join the force as an undercover investigator.

Wednesday

Knights of Freedom
(Empire)

G.B. Theatre. 2.30 p.m.
Pictorial record of the Scout movement. The Lord Rowallan, M.C., Chief Scout, Baden-Powell's successor, is introduced and the film goes back to the early pioneering days and on to successive world jamborees. It covers the activities of Wolf Cubs, Rovers, and Scouts in the air and Scouts at sea. "Tennis," a short, featuring well-known players and the progress of the game through the ages, will also be shown.

The Last Adventurers
(Ambassador)

Studio One. 10.30 a.m.
Cast: Niall MacGinnis, Linden Travers, Kay Walsh, Ray Emerton. Director: Roy Kellino.



Reissue of the seafaring drama depicting life amongst the trawlermen of Grimsby, their hardships, courage, and the grim experiences they encounter while fishing in the waters of the Arctic off the coasts of Greenland and Iceland and as far as the banks of Newfoundland.

Frontier Feud (Pathe)

Own Theatre. 2.30 p.m.
Cast: Johnny Mack Brown, Raymond Hatton. Director: Lambert Hillyer.

U.S. Marshal Brown and his friends find a murdered man. They investigate and discover that the two ranchers are fighting for possession of a valley. There are killings, lynchings and cattle rustlings, fast riding and fist encounters before the murder mystery is solved.

The Other Love (M-G-M)

Own Theatre. 10.30 a.m.
Cast: Barbara Stanwyck, David Niven, Richard Conte. Director: Andre De Toth.

Barbara Stanwyck, a famous pianist, collapses at a London concert. She goes to an alpine sanatorium, where David Niven is the physician, and finds herself torn between the attractions of Niven and Conte, a sportsman.

Arizona Stagecoach (Ealing)

Hammer Theatre. 10.45 a.m.

God's Country (Exclusive)

Hammer Theatre. 2.30 p.m.

Provincial Trade Screenings

THE following is a list of renters with particulars of their films due for Trade show between March 21 and March 27:

AMBASSADOR: The Last Adventurers, Niall MacGinnis (U).
BRITISH LION: Angel and the Bad Man, John Wayne (U); The Pilgrim Lady, Lynne Roberts (U); The Scarlet Pimpernel, Leslie Howard (A); Sioux City Sue, Gene Autry (U); Under Nevada Skies, Roy Rogers (U).

BUTCHER'S: When You Come Home, Frank Randle (U).
COLUMBIA: Dead Reckoning, Humphrey Bogart (A); Johnny O'Clock, Dick Powell (A); Mr. District Attorney, Marguerite Chapman (A).

EALING: Arizona Stagecoach; First of the Few, Leslie Howard (U); Kit Carson, Jon Hall (U); Texas Trouble Shooters.

EMPIRE: Knights of Freedom, Interest (U); Tennis, Interest (U).
G.F.D.: Lover Come Back, George Brent (A); Magnificent Doll, Ginger Rogers (A); Root of All Evil, Phyllis Calvert (A); White Tie and Tails, Dan Duryea (A); Woman Destroyed, Susan Hayward (A).

M-G-M: My Brother Talks to Horses, "Butch" Jenkins (U); The Sea of Grass, Spencer Tracy (A); White Cargo, Hedy Lamarr (A).

PARAMOUNT: Hatters Castle, Robert Newton (A); Jungle Princess, Dorothy Lamour (A); Ladies' Man, Eddie Bracken (U); Welcome Stranger, Bing Crosby (A).

PATHE: Below the Deadline, Warren Douglas (A); Devil Bat's Daughter, Rosemary La Planche (A); Frontier Feud, Johnny Mack Brown (U); Missing Lady, Kane Richmond (A); Temptation Harbour, Robert Newton (A); Queen of Burlesque, Evelyn Ankers (A).

RKO-RADIO: Criminal Court, Tom Conway (A); Step by Step, Lawrence Tierney (A).

20TH CENTURY-FOX: The High Window, George Montgomery (A); Les Miserables, Fredric March (A); The Shocking Miss Pilgrim, Betty Grable (U).

UNITED ARTISTS: The Chase, Robert Cummings (A); School for Danger, Capt. Harry Ree (U).

WARNER: Nora Prentiss, Ann Sheridan (A).

BIRMINGHAM.—March 21, Dead Reckoning, Scala, 10.30 a.m.; Pilgrim Lady, Futurist, 10.45 a.m. March 24, Root of All Evil, Futurist, 10.30 a.m.; Ladies' Man, Scala, 12 noon. March 25, Criminal Court, Forum, 10.30 a.m.; Welcome Stranger, Scala, 12 noon. March 26, Step by Step, Tatler, 10.30 a.m.; Woman Destroyed, Scala, 10.30 a.m.; Jungle Princess, Futurist, 12 noon. March 27, The Sea of Grass,

Futurist, 10.15 a.m.; Les Miserables, Scala, 10.30 a.m.; When You Come Home, Forum, 10.30 a.m.

CARDIFF.—March 21, Criminal Court, Odeon, 10.30 a.m.; Under Nevada Skies, Olympia, 10.30 a.m.; My Brother Talks to Horses, Park Hall, 10.45 a.m. March 25, The Scarlet Pimpernel, Olympia, 10.30 a.m.; White Cargo, Park Hall, 10.45 a.m. March 26, Step by Step,

Capitol, 10.30 a.m.; Sioux City Sue, Olympia, 10.45 a.m.

GLASGOW.—March 21, Angel and the Bad Man, Playhouse, 10.45 a.m.; March 24, Under Nevada Skies, Playhouse, 10.45 a.m. March 25, The Scarlet Pimpernel, Playhouse, 10.45 a.m. March 26, Sioux City Sue, Playhouse, 10.45 a.m.; When You Come Home, La Scala, 10.45 a.m. March 27, Magnificent Doll, Picture House, 10.45 a.m.; The Pilgrim Lady, Playhouse, 10.45 a.m.; The Shocking Miss Pilgrim, Cosmo, 10.45 a.m.

LEEDS.—March 21, My Brother Talks to Horses, Tatler, 10.30 a.m. Dead Reckoning, Tower, 10.30 a.m.; The Pilgrim Lady, Ritz, 10.30 a.m.; Magnificent Doll, Scala, 10.45 a.m. March 24, White Cargo, Ritz, 10.30 a.m. March 25, Criminal Court, Ritz, 10.30 a.m.; When You Come Home, Tower, 10.30 a.m.; Woman Destroyed, Scala, 10.45 a.m. March 26, The Shocking Miss Pilgrim, Tower, 10.30 a.m.

LIVERPOOL.—March 21, Criminal Court, Majestic, 10.30 a.m.; The Pilgrim Lady, Palais de Luxe, 10.45 a.m.; Dead Reckoning, Scala, 10.45 a.m.; Lover Come Back, Futurist, 10.45 a.m. March 25, Step by Step, Forum, 10.30 a.m.; White Tie and Tails, Scala, 10.45 a.m.; The Shocking Miss Pilgrim, Own Theatre, 11 a.m. March 26, Magnificent Doll, Scala, 10.45 a.m.; My Brother Talks to Horses, Futurist, 10.45 a.m.; When You Come Home, Forum, 10.45 a.m. March 27, White Cargo, Forum, 10.45 a.m.

MANCHESTER.—March 21, Johnny O'Clock, New Oxford, 10.45 a.m.; Hatters Castle, Theatre Royal, 10.45 a.m. March 24, My Brother Talks to Horses, Theatre Royal, 10.45 a.m.; Mr. District Attorney, Gaiety, 10.45 a.m. March 25, Temptation Harbour, Gaiety, 10.30 a.m.; Kit Carson, Theatre Royal, 10.45 a.m.

NEWCASTLE.—March 21, Dead Reckoning, Essoldo, 10.30 a.m.; Lover Come Back, Elite, 10.30 a.m.; Under Nevada Skies, Scala, 10.45 a.m. March 24, The Scarlet Pimpernel, Scala, 10.45 a.m. March 25, My Brother Talks to Horses, Carlton, 10.30 a.m.; Step by Step, Scala, 10.45 a.m.; Step by Step, Elite, 10.30 a.m. March 26, Criminal Court, Grainger, 10.30 a.m.; Jungle Princess, Essoldo, 10.30 a.m.; My Brother Talks to Horses, Haymarket, 10.30 a.m. March 27, Welcome Stranger, Essoldo, 10.30 a.m.

NOTTINGHAM.—March 21, Lover Come Back, Elite, 10.30 a.m.; Under Nevada Skies, Scala, 10.45 a.m. March 24, The Scarlet Pimpernel, Scala, 10.45 a.m. March 25, My Brother Talks to Horses, Carlton, 10.30 a.m.; Step by Step, Scala, 10.45 a.m.; Step by Step, Elite, 10.30 a.m. March 26, Criminal Court, Carlton, 10.30 a.m.; Pilgrim Lady, Scala, 10.45 a.m. March 27, Magnificent Doll, Scala, 10.45 a.m.; My Favourite Brunette, Scala, 12 noon.

SHEFFIELD.—March 21, Criminal Court, Cinema House, 10.30 a.m.; Les Miserables, Union Street, Hippodrome, 10.30 a.m. March 25, My Brother Talks to Horses, Scala, 10.45 a.m.; Step by Step, Scala, 10.45 a.m. March 26, Criminal Court, Carlton, 10.30 a.m.; Pilgrim Lady, Scala, 10.45 a.m. March 27, Magnificent Doll, Scala, 10.45 a.m.; My Favourite Brunette, Scala, 12 noon.

ST. PAUL.—March 21, Criminal Court, Cinema House, 10.30 a.m.; Les Miserables, Union Street, Hippodrome, 10.30 a.m. March 25, My Brother Talks to Horses, Scala, 10.45 a.m.; Step by Step, Scala, 10.45 a.m. March 26, Criminal Court, Carlton, 10.30 a.m.; Pilgrim Lady, Scala, 10.45 a.m. March 27, Magnificent Doll, Scala, 10.45 a.m.; My Favourite Brunette, Scala, 12 noon.

THAMES VALLEY.—March 21, Criminal Court, Cinema House, 10.30 a.m.; Les Miserables, Union Street, Hippodrome, 10.30 a.m. March 25, My Brother Talks to Horses, Scala, 10.45 a.m.; Step by Step, Scala, 10.45 a.m. March 26, Criminal Court, Carlton, 10.30 a.m.; Pilgrim Lady, Scala, 10.45 a.m. March 27, Magnificent Doll, Scala, 10.45 a.m.; My Favourite Brunette, Scala, 12 noon.

WIMBORNE.—March 21, Criminal Court, Cinema House, 10.30 a.m.; Les Miserables, Union Street, Hippodrome, 10.30 a.m. March 25, My Brother Talks to Horses, Scala, 10.45 a.m.; Step by Step, Scala, 10.45 a.m. March 26, Criminal Court, Carlton, 10.30 a.m.; Pilgrim Lady, Scala, 10.45 a.m. March 27, Magnificent Doll, Scala, 10.45 a.m.; My Favourite Brunette, Scala, 12 noon.

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THE Shocking
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Directed by GEORGE SEATON
Produced by WILLIAM PERLBERG

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TRADE SHOW:
Paramount Private Theatre, Thurs., March 20,
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